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## CHART ON FRONT COVER

The statistical chart appearing on the front cover represents the compilation by computer of the Sruthi values, intervals and delta parameters on the Melakarta scales, both on Venkatamakhi and the modified Krishnachandra schemes. These scalar material form the basis for several other calculations and compilations such as affinity tables, moorchana tables and the source of 'hard-data' for musical data base.

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## Musicological Research in India

By

Dr. R. SRINIVASAN

(Senior Professor, Department of Physics, University of Madras)

It is surprising that in our country musicology as a discipline is not enjoying the status and attention which it deserves. The reason I think is very simple to trace. Music is essentially a performing art. The great strides made and the pace of advances throughout centuries have been mostly through performing artists of high creativity, many of whom have almost invariably held the view that most of the theory or scientific study of music is unnecessary. It is certainly true that like language, music comes first and foremost. The grammar or theory comes only later.

But I am afraid this argument has been carried rather too far, almost to the extent of neglect of a scientific approach to the theory of music in our country. In any branch of human knowledge, theory and practice go hand in hand, one getting sustenance from the other. This is probably most closely realised in the realm of pure sciences and technology and not to a sufficiently high degree when it comes to a subject like music. It is to be remembered that even in the sciences, the foundation of theory is based on experimental facts of observation. This however does not mean that theory is *secondary*. It should and it does enjoy an equal status and both are mutually interdependent.

### DEEPER KNOWLEDGE HELPS

To extend this argument a little further in the realm of music, we should

perhaps place impersonal music on a separate and higher pedestal and treat those involving human elements as next in order of importance. Whether it is the performing artist of high creativity or a great composer or a musicologist, they all contribute to different aspects of this branch of knowledge and experience. Again, whether it is the practising musician or a composer experiencing the music created or the theoretician seeking to quench his thirst of intellectual curiosity to understand the how of things, all are ultimately enabled to enjoy music better. I believe it was Bertrand Russell who remarked that one of the functions of human knowledge is for better enjoyment. To quote him "apricot seems to taste sweeter if one happens to know that the word 'precocious' has its root in that word". Music can be better enjoyed or experienced with a deeper knowledge, be it theoretical or practical.

### THE SCIENTIFIC TEMPER

I do not say that musical theory has been non-existent nor scientific studies. Today the 72-mela scheme of Venkata-makhi is considered as an important landmark in musical theory, especially of South Indian Carnatic Music. We do know about experiments of Bharatha on Chala and Dhruva veena and of Ahobala, who has given measurements of lengths of vibrating strings and so on. But unfortunately we seem to periodically lapse into states of stagnation and frozen attitudes with a mistaken notion of



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traditionality, taking things for granted and treating whatever has been handed down to us by our teachers and ancestors as the best. I do believe that at least in the modern context, our progress in this area could have been much faster by inculcating an attitude of scientific temper (to borrow the word from the late Pandit Nehru) in all our approaches including the study and practice of performing arts typified by music, without losing or distorting the traditional values.

## SEMINAR ON MUSICOLOGY

It is in this context that one has to view the recent Seminar on Musicology held in the Madras University sponsored by the Sangeet Natak Akademy\*. It was held essentially to focus attention on "Scientific and Mathematical Analysis of Indian Music with special reference to Raga Structure, Scales, Sruthis and Moorchanas". In what follows I should like to give an overview of the topics discussed and the highlights. The opinions are purely personal although I have tried to keep objectivity at the base of the conclusions and remarks.

The topics covered in the Seminar could be broadly classified into three

\*Mr. C. V. Narasimhan, Secretary-General, Cotton Development, New York, presided over the Inaugural meeting held on the 25th February, 79 at University Centenary Building, Chepauk, Madras, while Dr. Malcolm. S. Adiseshiah delivered the inaugural address. The Steering Committee consisted of Dr. B. C. Deva of Sangeet Natak Akademi, Chairman, Dr. S. Ramanathan, Professors K. R. Rajagopalan of Madras Christian College, Dr. S. Seetha Professor of Music, & Dr. R. Srinivasan of Madras University.

major ones: (1) Computer applications to Sruthis, Scales and Moorchanas; (2) Scientific experiments relating to frequency measurements and their bearing on musical theory; (3) Theoretical studies relating to sruthis, scales and related aspects. There were a few topics relating to music and speech, but I shall not discuss them here not because they were not important but because they are slightly more technical and may not be of much interest to the general readers.

## COMPUTER APPLICATIONS

By far the largest number of papers dealt with computer applications. It is interesting to note that these modern electronic brains otherwise known as digital computers, which are extremely fast (capable of millions of arithmetic operations like addition and subtraction etc., in one second) have been pressed into service to tackle several problems arising in musicology. To cite an example, we know that each of the *melakartha* scales of the Venkatamakhi scheme could produce 483 *janya ragas* (excluding non-vakra and svaranthara types) giving a total theoretical figure of  $483 \times 72 = 34776$ . However, it is well known that not all these *janya* scales will be unique since some will be found to be repetitive due to the nature of the construction of the 72-melas as well as the *svasthanas* assigned to the *svaras* figuring in the scheme.

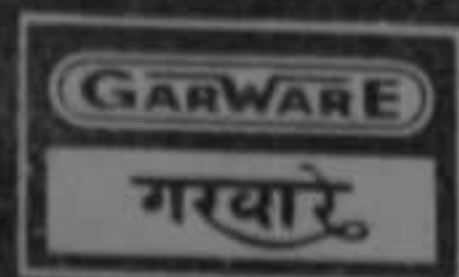
It is a laborious process to check each and every one against every other *janya raga* to find out if they are equivalent or not and then deduce finally the correct number of non-equivalent ones. But for a computer, this is relatively a simple problem. The results of such an analysis which had taken only an hour or so on a computer were presented at the Seminar.





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The above as well as the next few topics on Computer Applications were the results presented by the author of this article, based on the work done at the Physics Department of the Madras University.

## MODAL SHIFT

Another aspect of computer application was to prepare the so-called *moorchana* table or *graha-bedha pradarsini* chart for the Venkatamakhi scheme. Although the *moorchana* or classical modal shift operation has been known for a long time, a systematic study of this in relation to Venkatamakhi scheme was available only in the recent past mainly through the work of Prof. P. Sambamoorthy. That a shift of the tonic note on a starting scale can lead to a new scale was applied on all the 72-melas of Venkatamakhi and the results presented on the *graha-bheda pradarsini* chart. Not all melas and also in each mela not all notes on which modal shift is performed produce effective new scale belonging to the mela scheme. In fact he had concluded that out of the  $72 \times 6 = 432$  shift operations possible (i.e. 6 notes on each of the 72-melas) only 122 are productive i.e. *murchanakaraka melas*, the others being "sterile" or unproductive.

## FINER ANALYSIS

The computer has been used to calculate these more accurately. The results show, for instance, that the earlier figure of 122 is correct only if sruthi adjustment of upto 44 cents are allowed. The earlier results were thus in a sense qualitative and not strictly quantitative. If we want to be very precise, real *moorchanakaraka melas* were actually found by computer calculations to be only 14. These are, strictly speaking, the ones requiring prac-

tically no readjustments after modal shift operation. 78 of them require a *pramana sruthi* adjustment in atleast one note and 34 of them require adjustment of as large a value as 44 cents in at least one note after modal shift operation.

## SYMMETRY OF MOORCHANAS

A *moorchana* symmetry table has also been produced with the above results incorporated which shows elegantly certain symmetry properties of the *moorchana* system. It may however be remembered that the conclusions are based on the *sruthi* values assigned to the 12 *svarasthanas* featuring in the Venkatamakhi scheme. Although there seems to be no perfect agreement of opinions on these assignments, a quantitative scientific study can proceed only on some basic data and the ones chosen were believed to be the most reasonable data available as of now. It may be remarked here that a real solution to this problem could be arrived at only after a *thorough* scientific analysis of all the notes and their frequencies featuring in our music and not by simple theoretical arguments alone. One should then be prepared even to face the situation that the Venkatamakhi scheme may be proved to be highly inadequate as far as *lakshya sangeet* is concerned.

## A DATA BANK—FOR THE FIRST TIME IN INDIA

A third interesting application of the computer was for what is called storage-retrieval of musical data on the computer. In a sense it may also be called "musical data bank". Although such computer-based data banks are well known in the field of sciences and technology, it is probably for the first time this has been



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evolved in India in a cultural area, namely, relating to music. The main feature of this system which can be used by researchers and students of musicology as well as by practising musicians and composers is that ultimately it aims at storage of all available information from the literature on the various ragas and scales including compositions, name of the composer, language of the composition etc., in the memory of the computer. This may be called the "soft data". At present about 5000 entries are available on ragas, compositions, covering about 200 composers relating to Carnatic Music. Any information can be quickly retrieved from the computer. The so-called "hard data" relating to the above are, for example shruthi values and intervals that occur in a raga, the *janaka mela* of the raga etc. A large portion of such hard data is a complete list of janya ragas generated out of the computer and their scalar material.

### UTILITY TO MUSICIANS

Apart from musicologists and students of research in musicology, these data will be found useful even by composers and musicians. For instance, we seem to have an unfortunate practice of creation of a new raga by a composer or musician and giving a new name without properly checking if this already exists or not in the literature. While no one is objecting to the creation of a real new raga and naming it, the current practice seems to create a lot of confusion since the same name is given unknowingly by two different persons to entirely two different ragas. It is high time that a proper consensus is evolved in the musical field and some conventions set and followed in future. This will be a great service in musicology. The data bank, for example, can be of

service in this direction since any one can quickly check whether a particular name has been used or not earlier. In a sense, this can also indicate areas and topics and even problems which need thorough academic discussion and settlement of issues.

### APPLICATION TO MELA SCHEME

Yet another of the applications of the computer was to the question of the *mela* scheme itself. However, here the emphasis was on the fact that musicians and musicologists should first keep an open mind on the issue of the current *mela* scheme and should not shut the door to questions such as whether or not we can produce better schemes than that of Venkatamakhi. To take a view that the current Venkatamakhi scheme is perfect and there is no need for even attempts to modify or propose a possibly better scheme would perhaps not only constitute an unscientific attitude but preempt further improvements on it. It is true that it is a good scheme but by no means perfect.

It is here that the utility of the computer to generate *melas* (provided we stipulate rules and constraints) was pointed out. Most certainly the computer cannot produce the solution from nothing. It is for the musicologists to debate and first arrive at a consensus as to what the functions of a *melakartha* should be. There are already, for example, different functions expected of a *mela*. In the literature one finds *misra melas* where the scale becomes heterogeneous just to account for the fact that *bashanga* ragas can be accommodated. In the same breath, we find that these advocates do not accept homogeneous scales as possible *melas* which though they are not found



in the Venkatamakhi scheme, yet all the same, utilise only the conventional 22-*sruthis* as the basis! Again, why has the 84-*mela* scheme of Krishnachandra where he uses 12 additional *melas* with both *suddha* and *prathi madhyama*, received such poor response from musicologists? As a matter of fact, the computer analysis including moorchana calculations based on a modified Krishnachandra scheme were discussed at the Seminar. We shall have occasion to refer to this again later.

### THEORY INCOMPLETE

Added to these is the question that even the Venkatamakhi scheme used only 12 *svasthanas* as against 22 *sruthis* commonly accepted. At present the theory does not take into account directly all the 22 *sruthis* and those not figuring in the 72 *melas* are supposed to be flowery variations of the notes featuring in the Venkatamakhi scheme. But if one were to take an objective attitude, this is only a first approximation and the theory is incomplete. This aspect is far more important than one trying to attribute *misra* character to *melas* on the plea of trying to accommodate *bashanga* ragas. Since such hybrid varieties do not involve any new *sruthi* values or intervals, they cannot therefore be regarded as generic and fundamental scales. This, therefore, brings us to the question of enunciating clearly a few basic criteria or requirements for a *mela* and once these are stipulated and also the constraints clearly enunciated, the computer can produce *these scales* although it may not produce a "scheme" in the sense of the Venkatamakhi scheme or Krishnachandra scheme.

### ILLUSTRATIONS

This is illustrated in a paper by the author where the results for a few sets of

calculations were reported on the generation of *melas*. In one case, for example, the usual 12-*svasthanas* as they figure in the Venkatamakhi scheme were allowed and the ranges of R, G, M and D, N were allowed over larger number of *svasthanas* (R = 112, 204, 316, 386; G = 204, 316, 386, 498; M = 316, 386, 498, 588; D = 814, 906, 1018 and N = 906, 1018, 1088). The computer showed that 576 combinations existed of which 120 satisfied the constraints set. These 120 contained within itself the 84 *melas* of the Krishnachandra scheme which in turn contains within itself the 72 scales of Venkatamakhi. The 36 new scales are then possible "melas" in the sense if the premises and constraints set were acceptable, they could also be considered as *melas*.

In another example, all the 22-*sruthis* were allowed and ranges for R, G, M and D, N were set as follows R = 6 (90); G = 5 (204); M = 5 (408); D = 6 (792); N = 5 (906); where the first number denotes the number of *svasthanas* allowed and value within brackets to the starting value of the *svasthanas* in cents. *Panchama* and *shadja* alone were fixed. The computer results showed that totally 4500 combinations were possible, out of which 2442 satisfied the constraints set.

Thus the sum and substance of this approach is that the computer can help to calculate what is required provided we first clearly define the function of a *mela*. What is lacking now is first a consensus on these requirements of *melakartha* and appropriate constraints as to what features are acceptable and not acceptable. It is hoped the entire problem of *mela* scheme will receive a rethinking, paving the way for an improved theoretical framework.

The computer can go a long way in this respect.

### A NEW SRUTHI DIVISION

A couple of papers dealt purely with theoretical aspects. One of these, for instance, was by Sri P. S. Varadachari on the division of the octave into 53 *sruthi* divisions in such a way as to accommodate not only the currently accepted *sruthi* points but also provide more with a view to accommodating possibly other notes featuring in our music. It is rather unfortunate that the author of this paper would appear to aim at an equi-tempered system just as a mathematical requirement in the hope of rectifying the supposed "defect" of our system that units of *sruthis* are unequal and one has to make the successive interval equal. There seems to be no such need really so long as the divisions are fine enough (not necessarily equal) to accommodate number of *sruthi* points much larger than the current 22. Purely from a scientific angle also, division beyond, say, about 50 intervals or so loses its significance since the frequency determinations themselves can be shown to be unachievable within an accuracy of plus or minus 10 cents. This would perhaps provide roughly the upper limit as far as the practical aspect of our music is concerned.

### 22 SRUTHIS—PRACTICAL DEMONSTRATION

On the topic of *sruthis*, Dr. S. Ramathan assisted by Mr. S. Ramanathan of Tiruchi demonstrated the so-called 22-*sruthis* of our Karnatic music and their occurrence in various ragas. It was convincing enough to listen to the demonstration and to accept that the current

so-called 12 *svasthanas* are clearly inadequate to paint completely our musical scales but many more are present. But purely from a scientific angle, when one comes to details, what were demonstrated for each of the defined 22-*sruthis* needs strict verification by frequency determination before one could accept that the current 22 *sruthis* as defined now are the correct ones in agreement with practical usages.

### A NEW APPROACH—REDUCTIONISTIC

Sri Sathyanarayana of Mysore gave a general paper on the Reductionistic Approach to the *Sruthi* Problem. He feels that a key note in the study of the *sruthi* is to regard *sruti* as a threshold phenomenon and as an experience which may be analysed into multiple dimensions and multiple disciplines. He emphasized that most contemporary attempts of study are restricted in their approach and a proper integrated approach from historical textual data as well as interdisciplinary extrapolation are necessary. The paper was noted for its generality of ideas and discussion but in this author's opinion lacked a concrete suggestion as to what is the problem with regard to *sruthis* and what precisely are the components to be thrown in for the solution.

### MICROTONES—GAMAKA

P. S. N. Murthy, a geologist—musicologist from Karnataka—emphasized the importance of microtones and *gamaka* in Indian music and as being responsible for *raga chaya*. He cited familiar examples like Arabhi, Sama, Yadukula-kamboji etc., where different individualities get established despite identical arohana and



avarohana. He talked of 'infinite' number of microtones in our music. From a scientific angle, one has to be careful since the term 'infinite' is a mathematical concept and is not the correct terminology to use. A better phrase would be innumerable i.e. large in number. Again, from a scientific angle it has got to be finite only as far as practical music is concerned since the frequencies of notes have finite widths and not "zero-width".

### BIPOLARITY OF SRUTHIS

Under musical theory can be mentioned two other papers—one by Professor Lobo who talked on bipolarity of all *sruthis*, *moorchanas* and scales. Reduced to its basic elements, this only embodies the fact that in all our musical scales a forward ascending series of notes has a counterpart in the backward descending series. If one of these were associated with positive sense, the other will be with negative sense leading to "bipolarity". His contention that septimals have no place in our music is however too strong a stipulation which is not substantiated at least as far as South Indian Carnatic Music is concerned. We do know they are featuring, as for example, Surati nishada.

### GENERALISED MODAL SHIFT CONCEPT

In another paper dealing with *moorchanas*, the author of this article showed how modal shift concept could be a generalised one. Two important aspects were discussed. One is regarding the shift vector. In a generalised scheme of modal shift, one can choose any *svarasthana* (which at a later stage could be extended to any *sruthi sthana*) not necessarily present

in the starting scale. This, when applied to a *janya* raga (homogeneous) of *shadava*, can lead to a *sampoorna* type and an *audava* to *shadava*. In fact, a simple illustration was, for instance, starting on a scale as derived from Shyamalangi (55) with M removed, a shift to *suddha rishabha* (a note present in Shyamalangi) moorchana produces Jalavarali (39) with a *pramana sruthi* adjustment needed on *rishabha* and *dhaivata*. This generalised modal shift operated on a *sampoorna mela* produces eight notes and therefore is in-operative.

The second aspect of *moorchana* dealt with *janya ragas*. The earlier enunciations were shown to be defective. For a modal shift operation it is the scalar material on hand that is important and not the parent or *janaka* scale. In fact, as far as the shift operation is concerned, one has to treat it independently of the *mela* to which a particular *janya* raga may be assigned. The question of assignment of *janaka mela* either of the starting scale or the one derived from *moorchana* has to be treated on an independent footing. Both are multi-solution problems as far as the scalar material is concerned.

### DIKSHITAR'S GRAHA-SVARA BHEDA

Dr. Seetha of the Music Department, Madras University, talked on Graha-Svara bheda in the musical compositions of Muthuswamy Dikshitar. This is claimed to be a new finding. According to her, Dikshitar has used generalised *moorchana* concept on *janya ragas* by doing modal shift on a note not present in the starting scale. A more critical analysis would appear to be necessary before this exact contention could be accepted and this

could be done only after the full text becomes available.

### DETERMINATION OF NOTE FREQUENCY

We may now come to the last major topic of the Seminar, namely, the question of the determination of the frequency of the notes, both vocal and instrumental. There were about four papers dealing with this topic. Dr. K. S. Ragavendra Rao of Bangalore talked of the frequency determinations of notes produced from Veena. He discussed the use of *sruthi veena* in this process for standardisation, V. L. Janakiraman discussed the use of a more sophisticated set-up involving Fourier analyses for similar purpose, although in terms of the complexity of the spectra shown, much remains to be done in the matter of interpretations.

### ELECTRONIC DEVICES

Dr. Modak and his group from Poona showed two electronic devices one for the generation and standardisation of scales and their frequency determination and the other a *moorchana* device. With the latter, one can electronically control and demonstrate the *moorchana* operation in terms of audio notes produced. This will be a highly educative tool. I believe such a device, (a mechanical model) had been constructed by Prof. Sambamoorthy but no literature seems to be available.

These are good attempts at Physics experiments relating to music. But it is a long way to go. The complexity of the situation arises from the fact that for ordinary experiments in Physics one meets with what are called pure notes only. The closest we may imagine is that produced by a tuning fork.

### LIMITATIONS IN ANALYSIS

In a practical situation, such as for instance the note produced on a Veena string, the problem immediately comes up against certain difficulties. For instance, even the pure note of, say, the *shadja* string contains so many harmonics that virtually even *panchama* and other notes can be shown to exist, although perhaps their "intensities" will not be as high as it is for the basic *shadja* which is the dominant note. Added to this is the fact that even the frets on veena are not good "knife edges" but less well defined points of contact of the string which would tend to make the note produced deviate further from the 'pure' type, from a physicist's point of view.

By far the largest difficulty arises when the music is actually played, when both *gamaka* as well as the shortness of time of play come into the picture. The former clearly alters the frequency to a very large extent almost to the extent of touching the next *sruthi* in certain cases. In the case of the latter, a rather surprising result awaits musicians and musicologists not familiar with fundamentals in Physics of the wave theory. That is, even if we try to maintain a pure note, if it exists for only a very brief time, its frequency becomes indeterminable, the indeterminacy being proportional to the inverse of the time interval of existence or observation of the note as the case may be.

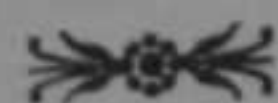
### PRINCIPLE OF INDETERMINACY

It may be emphasised that this has nothing to do with experimental inadequacy for accurate frequency determination. It is in the nature of things that this indeterminacy is a fundamental aspect of physical nature. Again what it means, is that even the most sophisticated



equipment cannot get at the frequency measurement to an accuracy whose limit is set by the relation above. I feel that this is an aspect of physics principle not fully appreciated in acoustics of music. This I think has an important bearing on the theory of sruthis also, since the uncertainty now becomes a function of the frequency of the note produced and hence

of the "octave" also. The so-called division of the sruthi continuum into any finite number should thus be taken as an approximate and convenient method of division, for practical utility, and only refers to musical notes produced in as pure a form as possible and each note sounded for a sufficiently long interval of time for measurement.



### BRIEF TITLES OF PAPERS READ AT THE SEMINAR AND SPEAKERS' NAMES

1. All Musical Triads, Basic Scales, Sruthis, Murchanas and Harmonic Series are Biopolar, **Antsher Lobo**, *Bombay*.
  2. Automatic Raga to Raga Conversion on the Analogy of Language to Language Conversion, **P. C. Ganeshsundaram**, *Bangalore*.
  3. Categorical Perception in Music and Musical Intervals, **K. S. Sampath**, *Poona*.
  4. Computer Analysis of Hamsadhvani Scale, **V. L. Janakiraman**, B. S. Ramakrishna and K. C. Reddy, *Bangalore*.
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  13. Frequency Measurement of Vocal Tones, H. V. Modak and **S. Parameswaran**, *Poona*.
  14. Graha-svara bheda and Dikshitar's composition, **S. Seetha**, *Madras*.
  15. Microtonal Theory of Indian Ragas, **P. S. N. Murthy**, *Bellary*, Karnataka.
  16. Murchana Principles and Venkatamakhi's and Krishnachandra Mela Schemes, **R. Srinivasan**, *Madras*.
  17. 22-Sruthis in various Ragas (Talk-cum-Demonstration) **S. Ramanathan**, (*Madras*) and S. Ramanathan (*Tiruchy*).
  18. 22-Sruthi-scale and Pramana Sruthi, **P. S. Varadachari**, *Annamalainagar*.
  19. Study of Musical Scales in Karnatic Music, **K. S. Raghavendra Rao**, *Bangalore*.
  20. Ultimate Unit of Music and Speech, **C. R. Sankaran**, *Poona*.
- Note: Name of the person presenting the paper is shown in bold face.

## Ragas Adopted by Annamacharya

(1408—1503)

By

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Chaturdandi, the well established four-fold conception of Gopala Naik, transmitted through the *Chaturdandi Prakasika* of Venkatamakhi, marks the pivotal point of all channels of musical expression. Gita, Alapa, Thaya and Prabandha are the four constituents of the Chaturdandi. Of these, Alapa is the creative and the other three are the recitative elements. Whatever be the mode of musical expression, it is in other words expression of the Raga abstract. Raga Alapa marks the abstract form of the raga while Gita, Thaya and Prabandha are the means to the end—the abstract form of the raga concretised. The raga is in a sense an end in itself.

This raga expression has a diverse character as emphasised by different composers in our music. Some have, through their song medium, established elaborate raga structures while the others have confined themselves to a limited range or sphere. Carnatic music as it is designated, is very fertile in the exploration of the limitless, bewildering possibilities of the raga system. Ragas are numberless and their forms are profuse in variety. Thyagaraja refers to "Vintha ragalu" in one of his kritis. With the advancement of musical knowledge and musical culture, a plethora of musical scales has come into vogue along with delineation in all their varied richness and colours. This is an established fact.

### ABSOLUTE MUSIC

The emergence of the concept of pure or absolute music opened a new

era for the evolution of individual, elaborate structures of raga expression. Till such times, musical compositions purely of an applied nature and couched in simple and oft repeated Dhatus with rather very little scope of raga portrayal could alone have been possible. Further, the Sahityas too of earlier centuries were purely metrical in character and thus obliterated to a great extent the element of musical elasticity; this is the range of sacred music.

All music in India has primarily been sacred in character. The very beginnings of music are traced to the Vedic conception. Brahma has been the promulgator of music, having derived it from Sama Veda. In India music has been looked upon as one of the *margas* or paths of holy pursuit. Music is nothing short of Nadopasana, for self-emancipation or self-realisation, lifting the human soul from the mundane existence to the abode of eternal bliss—for the perfect communion of the individual soul with the universal soul.

### SACRED MUSIC

It is thus that sacred music lore comprises the bulk of musical compositions characterised by the dominance of Sahitya (the libretto) enshrining lofty ideas and thoughts propitiating Godhood. They have been the soul-stirring, spontaneous output of the ever-flowing streams of devotion of an abnormal quality on the part of our composers. Consequently, the music of their songs or the Dhatu is rather



subdued and keyed to the textual structure. The raga structures are at the lowest ebb. That is why we find in the earlier centuries plural sahityas sung to singular, well established, familiar and simple music tunes (Dhatu structures). This has mainly been responsible for the lack of profusion in raga forms in which the earlier musical compositions are cast, as against the compositions of the Musical Trinity and others thereafter.

### THE TRANSITION

The chief architect of the concept of "Nada Rachana" is Thyagaraja to whom goes the credit of having composed not only in a good many different ragas but also for casting his songs in different raga moulds in one and the same raga. Each and every composition of his has got its individual musical setting or Dhatu. This vital change in the circumstances and modes of conception of the art ushered the bulky raga system as expressed through the melody medium adopted by the composers of the subsequent centuries, say from the 18th Century onwards. Prior to that, the "music" was kept under much restraint. The contents were deemed more important than the container.

### THE BHAKTI SEERS AND SAINTS

Annamacharya, Purandara Das, Bhadrachalam Ramadas, why even Kshetragnya, not to speak of Jaya Deva, Narayana Theertha, Sadasiva Brahmam etc., belong to the galaxy of *vaggeyakaras* adorning the musical firmament. Their music was more or less applied in scope, serving more as a vehicle for the singing of the glories of God and for the redemption of their souls. All the above composers stand on the same footing more

or less. Annamacharya was more a seer and saint, nay even a mendicant. At the same time, the text of his songs ranks him above a mere scholar in language and literature. Annamacharya's life consists more of a non-stop offering of song poems, worldiness and eccentricity being conspicuously absent. He never professed himself to be a composer of pure or absolute music. Nor did he evolve an elaborate and closely knit string of Sishyas or Sishya Parampara around him so as to transmit his music to posterity. Annamacharya only sang and sang and perhaps his immediate descendants recorded only the text of his songs and not the music of it. This should have been the case with Purandara Das, Rama Das, Jayadeva etc., too.

This explains the lack of a regular *gayaka sampradaya* for the songs of the aforesaid prolific composers. Their music has been irrevocably lost and only a minor fraction of their songs has perhaps been handed down in their traditional moulds and thereby we have all become the poorer.

The above background should be borne in mind for resurrecting the music of Annamacharya, which belonged to the 15th Century.

### EVOLUTION OF RAGA SYSTEMS

From the beginning of the medieval period of musical history—from the 5th Century A.D.—the concept of Raga was fast evolving and many systems of Raga classification, some purely of academic interest, some of practical significance were mentioned by different *Lakshanakaras* in their treatises. But they were all mostly catalogues and categories. In the 14th Century the important ragas of the

day having some history also behind them were raised to the status of representative heads technically designated as Janaka ragas or Melas, while the rest having swaras in common with the concerned Janaka ragas were designated as Janya ragas thereunder. This is the genus-species system. It was propounded by Vidyaranya. He has mentioned some 15 such Melas or Janaka ragas and 50 Janya ragas and most of them have continued to exist to-date, with perhaps some change of designation in some cases.

Just half a century after Vidyaranya, our Dravida Agama Sarva Bhauma, the immortal bard of the holy Seven Hills, Sri Annamacharya, flourished. He lived from 1408 A.D. to 1503 A.D. There is hence absolutely no doubt that Annamacharya would have adopted the raga system of Vidyaranya. All the fifteen Melas and the 50 Janya ragas thereunder are found incorporated in the Sankirthanams of Annamacharya running into thousands and thousands, engraved in the copper plates and preserved and edited in 25 volumes so far by the Tirumala Tirupati Devasthanams. We also find some ragas added to the old stock. Almost all the ragas adopted by Annamacharya are found transmitted in the *Swaramela Kalanidhi* of Ramamatya written in 1550 A.D.

### ANNAMACHARYA'S RAGAS

An exhaustive list of ragas (a few omissions are quite possible) adopted by Annamacharya for his Sankirthanams is as follows:

1. Abali, 2. Ahiri, 3. Ahiri Nata (Volumes 18 and 8) 4. Amara Sindhu (Volume 18), 5. Andoli, Andola (volumes 18, 10),

6. Arabhi, 7. Bouli, 8. Bouli Ramakriya, 9. Bilahari (volume 10), 10. Bala hamsa, 11. Bhallati (volumes 10, 11), 12. Bhupala, 13. Chayanaata, 14. Desakshi 15. Desalam, Disalam, 16. Devagandhara, Deva gandhari, 17. Devakriya, 18. Dhan-yasi, Dhannasi, 19. Dravida Bhairavi (volume 18), 20. Bhairavi, 21. Goula, 22. Gurjari, 23. Gitanata, 24. Gambhira nata, (volume 18), 25. Gumma Kambhoji (Volume 18), 26. Gunda Kriya, 27. Hijujji, Hejjuji, 28. Hindola, 29. Hindola vasantha, 30. Kambhoji 31. Kannada Bangala, 32. Kannada Goula, 33. Kedara Goula, 34. Kokila Panchama (volume 18), 35. Konda Malahari, 36. Kuntala varali, 37. Lalitha, 38. Madhya madi, 39. Malahari, 40. Malavashri, 41. Malavi, 42. Malava Goula, Malavi Goula, 43. Mangala Kousika, 44. Mangala Bouli, 45. Mecha Bouli, 46. Megha Ranji, 47. Mukhari, 48. Mukhari Panthu, 49. Nada Rama Kriya Nama Kriya, 50. Naga varali, 51. Naga Gandhari, 52. Narayani, Narani, 53. Natta Narayana, 54. Narayana Desakshi, 55. Neelambari, 56. Padi, 57. Purvi, 58. Purva Goula (volume 18), 59. Phala Manjari, Phala vanjaram (volume 11), 60. Pratapa Nata (volume 7, 18), 61. Naata, 62. Ramakriya, Suddha Rama Kriya, 63. Raya Goula, 64. Revaguptu, 65. Salanga, salanga Nata, 66. Samantha, 67. Sama Varali, 68. Sama Raga, 69. Saveri (volume 12), 70. Shoka Varali, 71. Sourashtra, Sourashtri, 72. Sourashtra Gurjari, 73. Sindhu Kriya, 74. Sindhu Rama Kriya, 75. Sri Raga, 76. Suddha Desi 77. Suddha Vasantha, Telugu Kambhoji, 79. Todi, Tondi, 80. Varali, 81. Vasantha Varali (volumes 8, 18), 82. Vasantha, 83. Velavali (volume 18), 84. Manohari (volume 18), 85. Kuranji (volumes 10, 18), 86. Bangalam (volumes 10, 18), 87. Kousi (volume 10) 88. Shankara bharanam, 89. Pisalam. (The volume numbers given within brackets



are references to the occurrence of the ragas).

Among the aforesaid list, those ragas that are reckoned as *prak-prasidha* ragas and most of the earlier melas such as Sri raga, Sankarabharana, Todi, Bhairavi, Kambhoji, Mukhari, Nata, Varali, Rama kriya, Malava Goula etc., have been employed by Annamacharya in profusion. The pre-eminent Janya rakti ragas like Bouli, Padi, Sourashtra, Malavi, Malavashri, Gundakriya, Gurjari, Kedargoula, Saveri, Dhanyasi, Devagandhari etc., are also found in plenty in the Sankirthanams of Annamacharya.

No clue has been available at all so far, as to the possible identity of the following ragas used by Annamacharya in his compositions:

1. Abali, 2. Ahiri Nata, 3. Amara Sindhu, 4. Bhallati, 5. Desalam, 6. Gumma Kambhoji, 7. Kokila Panchama, 8. Konda Malahari, 9. Mangala Bouli, 10. Mukhari Panthu, 11. Prathapa Naata, 12. Rayagoula, 13. Shoka varali, 14. Sindhu-kriya, 15. Gitanata, 16. Telugu Kambhoji 17. Kousi.

### THE GANABHASKARAM

However, a few ragas like Ahiri Nata, Kokila Panchama, Prathapa Nata, Shoka Varali, Sindhu Kriya etc., though not found in the subsequent treatises written after Annamacharya's times and even till the first half of the 19th Century, are referred to in the *Ganabhaskaram* of the Late K. V. Srinivasa Iyengar, the youngest brother of the late Mahavidwan Sangeetha Kalanidhi Tiger Varadachariar, who was the doyen of the music world during the thirties and forties of the present century.

In the *Ganabhaskaram*, a formidable list of nearly a thousand ragas has been given with their Arohana and Avarohana, indicating their Janaka ragas too. The ragas referred to in the *Ganabhaskaram* could not be expected to have retained their forms since the days of Annamacharya. These are most probably later interpolations with, of course, the retention of their old names.

### IMPACT OF TIME

As the conflict of views between the theory and practice of music, as also the differences in approach between different schools of music with regard to the prevailing characteristics of the ragas, has been a striking and unchanging phenomenon of our musical history, one could hardly expect the original forms of the rare ragas as contemplated by Annamacharya to have been transmitted down faithfully.

There is, however, no denying the fact that the original moulds of the *prasiddha* Rakti ragas like Malava Goula, Sankarabharana, Kambhoji, Bhairavi, Todi, Sri raga, Mukhari, Madhyamadi, Naata, Varali, Ramakriya, Neelambari, Sourashtra etc., could not have changed. What was Malava Goula to Annamacharya and his contemporary Purandara Das is the same today also.

### NO ORAL TRADITION

But even there, we are confronted with one difficulty. Excepting for a few stray instances of Kirthanams having probably been passed on from generation to generation in their original cast even in these *prasidha* ragas, no authentic oral tradition of the rendering of his many songs in these ragas has been available.

There is no option left to the vidwans keen on understanding Annamacharya except to evolve their own tunes and musical settings for the kirthanams in these ragas as far as possible close to those originally assigned by the saint composer. Wherever these *prasiddha* Rakti ragas have been assigned by the composer, it should be the bounden duty of the vidwans not to change the ragas.

### FORMS IN FLUX—DEVAGANDHARI

A sincere and devout approach with a proper perspective could, however, be made in the matter of reviving some of the ragas employed by Annamacharya for his Kirtanas. A few points of reference may not be out of place in this connection. Devagandhari or Devagandhara of the days of Annamacharya is not necessarily the same as that immortalised in "Ksheera Sagara Sayana" and "Karuna Samudra" of Thyagaraja. The Devagandhari of the early century is more or less the present day Karnataka Devagandhari; Abheri rendered with the Chathusruthi Dhivatha. The Devagandhari of Thyagaraja's times and thereafter is referred to as Desiya Devagandhari by Subbarama Dikshitar in the *Sangeetha Sampradaya Pradarsini*. The raga as set forth by Thyagaraja in his Kritis could be traced to the ancient Tamil Pans—a *bhashanga* alloy of Arabhi. So, to be true to the tuning tradition, Annamacharya could have adopted Devagandhari only in the strain as it exists today. It may be mentioned in passing here that the Pada of Kshetragnya—"Vedukato nadachuchunna" is sung only in Devagandhari in the present version of the raga.

### DHANNASI

The Dhannasi or Dhanyasi of Annamacharya could quite possibly be the

*oudava*—*oudava* type now known as Suddha Dhanyasi or Udaya Ravichandrika rightly or wrongly so called. The *oudava sampoorna* Dhanyasi seems to be of later origin.

### BOULI RAMA KRIYA

As regards the raga Bouli Rama Kriya rather frequently met with in Annamacharya songs, it could be said that it was an *oudava sampoorna* raga with Bouli Arohana and Ramakriya Avarohana. This is analogous to the modern Mohana Kalyani. Mecha Bouli has a simple structure in Arohana and Avarohana and is the *sudhamadhyama* counterpart of Bouli Ramakriya. But Mecha Bouli has superseded Bouli Ramakriya and it survives even today as a Janya of Mayamalavagoula with *srgpds* as Arohana, Avarohana being *Krama sampoorna*.

The Dravida Bhairavi, Dravida Gurjari, Sourashtra Gurjari and Telugu Kambhoji mentioned by Annamacharya are parallel in conception to the ragas of provincial origin mentioned by Saranga Deva in his *Sangita Ratnakara*. (1203—1247 A.D.).

### MINOR RAGAS—MALAVI etc.

There are some minor ragas noticed in the Kirthanams of Annamacharya. Malavi, Malavasri, Hindola, Hindola Vasantha are some examples. In whatever form they might have existed during the days of Annamacharya, we have got the lead in Thyagaraja's Kritis for the form of these ragas.

Malavasri is now known to us as a *rishabha varja* Janya raga of Kharaharapriya as immortalised in the Krithi, "Evarunnaru brova" of Thyagaraja.



Malavi is a *ubhaya vakra* Janya of Hari Kambhoji cast in "Nenaruchinanu" of Thyagaraja.

With regard to Hindola and Hindola Vasantha, their lakshanas have well been projected in the krithis of Thyagaraja and Dikshitar though there is a difference in view with regard to the *dhaivatha* in the said two ragas.

### MANOHARI

Manohari is another raga found in the kirthana plates of Annamacharya mentioned rather rarely here and there. As at present, it has dual lakshanas in accordance with the treatment of this raga by Tyagaraja as set forth in his "Parithapamu". Manohari is a *nishadha varja* Janya of Kharaharapriya with the scale *s r g m p d s — s d p m g r s . S g r g m .* is also seen. But Muthuswamy Dikshitar has given the raga mudra Manohari for his kriti "Kanjadalayathakshi". This version of the raga rendering goes by the name of Kamala Manohari established in "Nee Muddumomu" of Thyagaraja. Now the point to be noted here is that the Manohari found in the kirthanas of Annamacharya could accordingly be given a dual treatment. It is not possible to ascertain the exact form of Manohari as contemplated by Annamacharya.

### BOULI, BHUPALA, REVAGUPTI

It is highly significant that Annamacharya has handled Bouli, Bhupala and Revagupti as three independent ragas distinct from one another inasmuch as a number of Sankeerthanams of the composer are found in these three ragas.

### RARE RAGAS

Some very rare ragas employed by Annamacharya well deserve to be revived,

with the very useful information placed at our disposal by Subbarama Dikshitar in his *Sangeetha Sampradaya Pradarshini*. Such ragas are 1. Samavarali, 2. Hejjujji, 3. Saranga Nata, 4. Mangala Kousika, 5. Megha ranji, 6. Kannada Bangala, 7. Gurjari, 8. Gundakriya, 9. Puri, 10. Purva Goula, 11. Chaya Nata, 12. Vela-vali, 13. Narayani, 14. Narayana Desakshi, 15. Desakshi, 16. Nata Narayani, 17. Suddha Desi, 81. Samantha etc.

### DIKSHITHAR'S SERVICE

Now Subbarama Dikshitar has not only given the lakshanas of these ragas but has also give his own *sanchari* for each, which goes a long way towards the building up of their correct form. It is needless to say that for most of these ragas we have krithis of Muthuswamy Dikshithar whose unique contribution consists not only in adopting the ragas of his times but also in reviving the music of the past. Dikshitar handled most of the ragas that had a sound historical tradition but had slowly been fading into insignificance. With this aid, it should be our duty to reconstruct in our own way the music of those songs of Annamacharya set in those ragas. In most of the volumes containing the kirthanas of Annamacharya edited so far we come across the above mentioned ragas frequently.

### NEED FOR PRESERVATION

"Survival of the fittest" is an inevitable thing and an everlasting law of nature. "Survival of the useful" in the theory of music and "Survival of the beautiful" in the realm of practical music have been the guiding factors in the dynamic growth of the art and science of music. Ragas very closely allied to each other with only subtle points of difference and

distinction are many in our music. When one of them by virtue of its independent and individual intrinsic merit has come to dominate, the rest allied to it through only minute differences in shade and colour are allowed to fade away. This is a regrettable phenomenon and it should be avoided. If one takes absolute care to preserve both, it is quite possible to do so though only within certain limits.

### SAVERI, SARANGA NATA

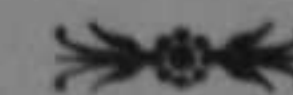
Saveri and Saranga Nata look alike almost in the matter of scale formation. Saveri gets its identity with the subtle and graced rendering of Rishabha and Dhaivatha and avoiding the *deergha* Nishadha to a possible extent. In the raga Saranga Nata, on the contrary, *ri m d* and *n* are all of plain nature and the raga too is rendered in a slow manner whereas Saveri admits of different tempos.

Gowri, Gowla, Padi and Gundakriya—these four ragas are slightly akin to one

another though in Padi and Gowla, *dhaivatha* is deleted altogether and *gandhara* too in Padi. When Gowla became very prominent for known or unknown reasons, the other three receded to the background if not completely into oblivion.

### CONSERVATION FIRST

With this note of caution and care taken in the judicious rendering of the notes of the closely allied ragas, sincere attempts must be made to revive them, rather than turning to the introduction of newer and newer ragas of comparatively mediocre appeal. As a matter of fact a good many of the ragas adopted by Annamacharya, considered very rare minor ones, are brimful of feelings and emotions. Ragas after all evoke emotions, as they are modes derived out of mood. Research in Annamacharya's compositions is yielding a lot of interesting musical resources and the current interest in his works, spurred by the diligence of scholars and the patronage of the Thirumalai Devasthanam, is to be greatly welcomed.





## Music from Inscriptions

BY

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To reconstruct the ancient annals and to arrive at a logical and reasonable idea of our history, the inscriptions of different periods happen to be the only records of immense contemporary significance. While writing the history of music, the corroborative evidence of the epigraphic material and that of textual and oral tradition had always yielded fruitful results in the perception and identification of correct musical data. The unstinted royal patronage that had a long and colourful tradition was chiefly responsible for the building of beautiful temples and edifices all over the country. If South India is a home of temples with rich religious and cultural association from very early times, it was undoubtedly due to the fostering care and the love of the ruling kings for the arts in general.

These temples had all along been flourishing as centres of religious worship, learning and arts wherein can be seen at once a fine consummation of the concepts of religion and art as one whole. In fact, artistic experience has been considered on par with religious experience in our philosophy and it is said that the Lord is the personification of *rasa* or sentiment (*raso vai sah*). The highest forms of art viz., poetry and music, find their best expression in temples, in the worship of the Divine. Art herein ceases to be a means to an end, nay, it becomes the end itself! There is no distinction between

the means and the end, a perfect integration of art and religion is achieved. Thus, it becomes a unique form of religion. *Nada* is itself religion to the great saint-singers, the musical Trinity of Tamil Nadu. Besides, the royal courts that took up the patronage of arts, the temples and *mathas* also nurtured and preserved the artistic tradition. There is a vast amount of epigraphical evidence to prove that provision was made not only for ceremonies, *sastraic* and religious functions, but also for the recitation of hymns from the Vedas, Saiva *Tiruppadiyams* and Vaishnava *Tiruvaymoli* and for the performance of religious dances on special occasions.

### LIGHT FROM INSCRIPTIONS

A study of the inscriptions of different periods is of special significance to a student of music, as it provides innumerable references to music and musical instruments and throws useful light on relevant concepts. They serve to supplement our knowledge of ancient music by throwing casual references to it in general. They also speak about the utility of music and dance in the service of daily worship to the deity and other religious purposes. Some of them also record the list of musicians, dancers, instrumental artists, actors and the emoluments paid to them for their services. Besides service rules

governing the artists attached to the temple establishments, gifts made by the kings to the musicians for their services in cash or kind or in the form of landed property, special privileges accorded to a few artists, etc., are also referred to in them.

There are inscriptions which shed welcome light on the musical accomplishments of the royal patron and his patronage to music and dance in the form of munificent endowments, donations and free gifts of land, etc., to temple musicians. The titles taken by a few rulers and details of their royal insignia as revealed by some of their inscriptions again point to their proficiency in music. Above all, inscriptions which deal with actual music in its technical aspects are of great importance to a music student in view of their musicological significance.

### TEXTS OF SONGS IN COPPER PLATES

In this connection, the copper plate inscriptions of about the fifteenth century A.D. containing the text of the songs of the Talapakkam composers of Tirupati with particulars of *ragas* given for each are invaluable. The composers of Tirupati had left behind them a rich legacy of beautiful Telugu *Kirtanas* entitled *Adhyatma Sankirtanas* and *Srngara Sankirtanas* in praise of their *Ishta-devata*, the Lord of the Seven Hills and his consort *Alarime-lmangai*. These songs represent the oldest available *kirtanas* in Telugu and have been beautifully inscribed on copper plates and preserved for posterity in the temple cellar at the Tirumala hills.

Mention may also be made of four copper plate inscriptions<sup>1</sup> (c. A. D. 1632) from Shimoga in the Karnataka State which mention the provision made for the wages for those attached to the temple

And this group includes a *dolu* player and a *nagasaram* player.

Music being an emotional art, is a matter of aural experience and it exists only in the form of 'Sound' (*nada*). Being progressive and evolutionary in nature, it admits of new forms and technique of expression, in the gradual stages of its development. Though the scientific treatises on music written during the different periods of its evolutionary stages expound the *Sastra* or the *lakshana* of contemporary music, the actual and live music of those periods individually could not be preserved distinctly for posterity, since the device of notation (i.e. the art of writing down music with the aid of signs and symbols—*Sangitalipi*) or musicography, was not in vogue in those days.

### KUDUMIYAMALAI INSCRIPTIONS

Much of the precious live music material of our past in their original form has been irretrievably lost because of the above reason. But the famous Kudumiyamalai music inscription, engraved on a rock, is unique and stands out as a solitary specimen record of the earliest notated music available to us. On the basis of the palaeographical and other pieces of evidence, the inscription has been assigned to the seventh century A.D., and its authorship to Pallava Mahendravarman I. The inscription is engraved on a rock surface of a hillock called Kudumiyamalai in the Pudukkottai district, Tamil Nadu. As early as 1914, it was edited and published by B. R. Bhandarkar in pages 226-237 of the Volume twelve of the *Epigraphia Indica*. Further studies on this inscription are found in the *Tazhnul* by Swami Vipulanada, *Administration and Social Life under the Pallavas* by



Dr. C. Minakshi, *Dictionary of Music and Musicians* by Professor P. Sambamoorthy (volume ii, 1959) and *Kudumiyamalai inscription on Music* by R. Satyanarayana (1957) and in the works of a few other scholars<sup>2</sup>.

The value of the Kudumiyamalai inscription lies in the following:—

(a) It treats of *grama* music and *sankirna* type of scales. (Significantly Mahendravarman I to whom the present inscription is assigned, had the title *Sankirnajati*, which indicates the king's proficiency in the handling of *Sankirna* melodies).

(b) The *svara sanchara* or permutation and combinations in each of the seven scales are given in a peculiar kind of *svara* notation using vowel extensions in the name of the *svaras*.

(c) The seven scales treated with notation happen to be the '*grama ragas*' as explained in the *Narada Siksha*, *Brihaddesi*, *Sangita Ratnakara*; while Bharata refers to them as *Jatis* and *ganas* only. The term *raga* was not in force during the author's time.

(d) The notation resorting to the use of vowel change to indicate note varieties, reveals four kinds of individual notes including *sa* and *pa* and these are referred to as *sa*, *si*, *su*, *se* and *pa*, *pi*, *pu*, and *pe*. Thus it contains a total of 28 note varieties which are to be distributed among the 22 *srutis*.

(e) It reveals the overlapping of some notes and duplication of the same interval by two names.

(f) It uses *antara* and *Kakalini* (*sadharana* notes) in notation.

(g) The *sancharas* given appear to be practice-aids to students (*sisya-hitartha*) and could be played in the *Parivadini*, a seven-stringed instrument.

## A CRUCIAL PERIOD

The period in which the inscription came to be written happens to be a crucial one in the history of *raga* and *raga* classification. The *Nayanars* and *Alvars* had been pouring out their devotional hymns in sweet and moving *pans* showing their devotion towards their *ishta-devata* throughout the length and breadth of Tamil Nadu, worshipping almost every shrine with a garland of hymns. These hymns are in attractive *pans*, equivalent to the *ragas* (melody moulds) and are collectively referred to as *Tevaram* and *Divyaprabandham*. This period was immediately prior to the most important work *Brihaddesi* by Matanga (c. 9th Century A.D.), which defines scientifically the concept of *raga* and *ragarupa* in terms of the ten essential characteristics (*lakshana*). The work also explains the term *desi* music as the *dhvani* that permeates the entire Universe and thereby points out to the varying forms and evergrowing styles of music. Bharata in his *Natya Sastra* refers to *Suddha*, *vikrita*, and *samsarga jatis*. The term *jati* though literally means 'kind' or 'specie', connoted the earlier counterpart of *raga* and its forerunner. By the process of *jatisadharana* mixed *jatis* developed with special individual features. Of the 18 *jatis* explained by Bharata and Dattila, eleven originate from a combination of the seven *suddha jatis*. The inscription provides brief *svara sancharas* for the following seven scales which evidently refer to the *grama* and *jatis*.

They are as follows:—

- (1) *Madyama*, (2) *Shadja grama*, (3) *Shadava*, (4) *Sadharita*, (5) *Panchama*, (6) *Kaisika madhyama*, (7) *Kaisiki*.

The *svaram* passages given for each are in the form of *tanas* comprising in each phrase, four notes. (*chatushprahara svaramah*).

## MUSIC ON THE STAGE

It is to be noted that these seven scales are neither referred to as *ragas* or *jatis* in the inscription. Bharata and Matanga refer to the use of these seven scales under the caption of *gana* and *grama* *ragas* respectively, in the dramatic representation. Music plays an important part in the stage, and without song the drama does not have the capacity to give aesthetic joy. The rules regarding the music of the *purvaranga* of the stage, have been mentioned in the *Natya Sastra*. Bharata states that in the opening of the drama (*mukha*, there should be songs in the *madhyama grama*; *shadja grama* in the progression (*pratimukha*) *sadharita* in the development; *panchama* in the pause and *kaisiki* in the conclusion.

*Purvaranga vidhane tu kuryadvai  
choksha shadavam*

*mukhe tu madhyama gramah,  
sadjah pratimukhe bhavet*

*sadharitam tath a garbhe vimarse  
chaiva panchamam*

*kaisikam cha tatha karyam ganam  
nirvahane budhaih*

(*Natya Sastra* Ch. 32. Sl.435 vol. ii Ed. M. Ramakrishna kavi) Matanga in his *Brihaddesi* adds this:

*Samhare kaisikah proktah purvarange  
tu shadavah*

*Chitrasyashtadas angasaya tvante  
kaisika madhyamah*  
(Ibid. p. 87)

## MUSIC IN NATYA

The main purpose of utilising music in the *natya* was to evoke certain emotions, and special *rasas* were assigned to each *jati*. From the treatment of these seven scales for the different *sandhis* of the play, we may infer that these formed the indispensable scales used invariably in the

music of the stage. The *Kudumiyamalai inscription* has immortalised these popular *Scales of the Dramatic Tradition with Svra Sancharas*. And, perhaps, the inscription was also intended as a musical aid to the participants of the dramas enacted in the temple precincts.

Of the seven scales illustrated in the inscription *ma-grama* is cited as the first in order. According to Professor P. Sambamoorthy, it was chosen because of its being the *suddha* scale of ancient Tamil music. Since the use of *ma-grama* was prescribed by Bharata and others, for the opening of the drama, and *sa-grama* for the following section (*pratimukha*), the inscription agrees fully with the textual and contemporary tradition by starting on *Ma-Grama*.

## SA-GRAMA QUITE POPULAR

The two heptatonic scales of *sa-grama* were quite popular during the seventh century A.D. According to Sarngdeva, *madhyama-grama raga* produces the sentiment of *Srngara* (love) and *hasya* (humour). While *Sa-grama* evokes *vira* and *raudra* *rasas*, *shadava* which was used in *Purvaranga* takes *antara* and *kakali* *svaras*, produces the *hasya* and *srngara* *rasas*. *Panchama* is described as *suddha jati* by Bharata and a *bhasha* of Takka by Matanga. Born from *Hrishyaka murchana* of *ma-grama*, it takes *antara* and *kakali* notes and is used for evoking *srngara* and *hasya* *rasas*. According to the *Narada Siksha*, *kaisika madhyama* originates from *ma-grama* and takes *kakali* *ni*. *Kaisiki* is a *sankirna* scale having the semblance of five *jatis* viz., *sadji*, *gandhari*, *madhyama*, *panchami* and *naishadi* and originates from *ma-grama*. *Sadharita*, according to *Narada siksha* takes its origin from *sa-grama* with *antara ga*. The *rasas* ascribed to this are *vira* and *raudra*.



## THE SEVEN MUSICAL SCALES WITH NOTATION IN KUDUMIYAMALAI INSCRIPTION

Kudumiyamalai Inscription (Neither refers to these as <i>jatis</i> or <i>ragas</i> )	Natya Sastra (5 <i>ganās</i> -these are <i>jatis</i> evi- dently)	( <i>Narada-Siksha</i> and <i>Brhaddeśi</i> seven <i>grama</i> <i>ragas</i> )	Occasion of performance in the drama	Rasa
1. Madhyama grama	Madhyama grama	Ma-grama	Mukha	Srngara and hasya.
2. Shadja grama	Shadja grama	Sa-grama	Pratimukha	Vira & raudra.
3. Sadharita	Sadharita	Sadharita	Garpah	Vira & raudra.
4. Panchama	Panchama	Panchama	Avamarsa	Srngara & hasya.
5. Kaisika	Kaisika	Kaisikah	Samhara	Vira, raudra & and adbhuta
6. Shadava	—	Shadava	Purva ranga	Hasya & srngara
7. Kaisika madhyama	—	Kaisikama	dhyama-anta	Vira, ruadra & adbhuta.

### SOLFA SYLLABLES

In the history of musicography, the emergence of the solfa syllables (*svara Samjnas*) i.e. *sa*, *ri*, *ga*, *ma*, *pa*, *dha*, and *ni*, for the *sapta svaras* is an important landmark. The solfa syllables have been mentioned for the first time in *Narada-parivrajaka Upanishad*\* (*sa*, *ri*, *ga*, *ma*, *pa*, *dha* *ni svara samjnas vairagya-bodhaka raih*). The introduction of vowel change in the name of the solfa letter in the Kudumiyamalai music inscription is of far reaching significance. The four varieties of each of the *saptasvaras*, inclusive of *sa* and *pa* are designated by the change in the vowel ending of the solfa letters viz., *sa si su* and *se*. Since the concepts of *avikita sa* and *avik rta* were not theoretically recognised, these notes also were spoken of as having four varieties each. The *dhruva vina* and *chala vina* experiment of Bharata explains clearly, the four reductions of the *chala vina* in the four successive stages in such a way that the extent of reduction in corresponding stages is one, two, three and four *srutis*. By allocating four varieties to each of the

seven *svaras*, the inscription mentions a total of 28 varieties of notes which leads to recognition of dual names, for the same *srutisthana*. The circumstance of calling a *svarasthana* by dual names, especially the two varieties of *ri* and *ga*, of *dha* and *ni* led to the formulation of 72 *melakarta* in the hands of Venkatamakhi in the seventeenth century and this useful device dates back to this seventh century inscription. The notes *ni*, *nu*, and *ne* may be identified as *da di* and *du* and so on. (With acknowledgments to the Epigraphical Society of India—from the proceedings of their Fourth Annual Congress held at Madras in January 78)

\* (1) Annual Report of the Mysore Archaeological Department, 1923, p. 112.

\* (2) See Seminar on Inscriptions (Ed) R. Nagaswamy, 1966 for articles by Dr. S. Ramanathan and Dr. Premalatha.

(3) Minor Upanishads F.O. Schrader p. 230.

## Hindustani & Carnatic Music

“Thin partitions do their bounds divide”.

BY

T. C. SATHYANATH

A lover of Carnatic music who is not familiar with Hindustani music is often intrigued by the beguiling affinities or the ‘jarring’ aberrations of the latter. Versatile artistes like Balamurali Krishna or M. S. Gopalakrishnan do often transport South Indian audiences to the borders of North Indian music, in their tantalising renderings of some ragas. In the case of M. S. Gopalakrishnan, he not only interprets a raga totally in the North Indian technique, but also has shown his adaptability and familiarity with both types of music and emerged as the leading violin soloist in both the Carnatic and Hindustani systems. He now straddles both systems with uncanny ease.

### BASIC IDENTITY

The fundamental similarities of both types of music are that they are based on the raga structure and that the alphabetical system for the various notes *Sa Ri Ga Ma Pa* etc. is the same. Both are melodic in nature and the standard scale and a twelve-notes-to-an octave exist in both (although, in Carnatic music, four more nominal notes have been added for good measure).

The terms Carnatic music and Hindustani music are first noted in Haripala's work *Sangitasudhakara* written between

1309-1312 A.D. The Muslim invasions from central and western Asia resulted in many emigrants fleeing from North India to the South, one of them being Sarangdeva in the 13th century who was the author of the monumental work *Sangeetaratnakara*. There is no indication in his work that two different systems of music existed in India at that time.

### BIFURCATION

The real bifurcation of Indian music was actually taking place because of the vaulting intellect of Amir Khusru, a scholar in Persian, Brij Bhasa and Sanskrit (his mother was a Hindu and his father a Persian). Amir Khusru (1254-1324 A.D.) was a courtier to eleven rulers of the Khilji Dynasty. He revolutionised the music as it existed in the North during his time, innovating the *Khayal*, *Taraanas*, *Ghazals*, *Dohe*, *Qawwalis* etc. and inventing the *sitar* and the *tabla* (out of the *veena* and the *mridangam*) and infusing an element of Persian music into Indian music, without sacrificing the identity of the latter.

There are ragas in Carnatic and Hindustani music with similar names and notes (*Khamas*: *Khamaj*, *Jenjuri*; *Jinjotri*); those with similar names but different notes (*Hindolam*: *Hindol*, *Keda-*



ram: Kedara) and, yet again, those with different names and the same notes (Mohanam: Bhoop, Nalinakanti: Tilak Kamod, Hindolam: Malkaus).

### RATIONALISATION

The framework of the raga system in the South is in the 72 basic scales of the Melakartas perfected in the 17th Century and the janyas of these. In the Hindustani system, it was Pandit V. N. Bhatkande who, a few decades ago, enunciated his theory which rests on 10 melas or *that* based on the Bilawal or the Shuddha notes which are as follows: Bilawal, Khammaj, Kafi, Asavri, Bhairav, Bhairavi, Kalyan, Marwa, Poorvi, Todi.

Ustad Bade Ghulam Ali Khan, however, a few years ago demonstrated in an interview his belief, that there could not possibly be more than six basic *thats*. Using the Bilawal scale, (Shankarabharanam) he showed that, by shifting the *shruti* one note higher each time, one got Kafi, Bhairavi, Yaman, Jinjhoti & Jaunpuri. He also showed that, using the Ni the seventh note as the *shruti*, it is not possible to get a *that* because one gets two Madhyams, but not a straight Pancham which is essential to form a *that*. Whatever the categorisation of ragas, there is no doubt that both Carnatic and Hindustani music continue to be members of the same family.

### SOME CHERISHED BELIEFS

Quite naturally, both systems set great store by certain theories, not necessarily accepted mutually. Take, for instance, the time theory in Hindustani music which specifies that certain ragas can be performed only at particular hours of the day

or night, the pivotal note being the Madhyam, a shift from Shuddha Madhyam to Teewra Madhyam determining whether a raga can be heard during mid-day to mid-night or mid-night to mid-day!

For a person familiar with Carnatic music, this may, naturally, appear quaint because it is apparently not based on any scientific principles and cannot be justified except on psychological grounds. How else could one lay down a rule to the effect that Deshkar should be a "morning raga" and that Bhoop should be an "evening raga"? Both are pentatonic and both have the same notes, (similar to Mohanam in Carnatic music); the rule laid down being that, in the case of Bhoop, the musician should emphasise the Ga, while in the case of Deshkar, the emphasis should be on the Dha! Again, as a musicologist has, very pertinently asked, how could there be a mixed raga called Bhairav-Bahar where Bhairav is a morning raga and Bahar is a late-night raga?

### RAGAS & RAGINIS

There is, in North Indian music, a further sub-division of ragas into genders—Ragas and Raginis. This, again, would appear to be based on emotional rather than on scientific grounds except to those who think that genders in a language for neutral objects is perfectly natural! The writer was told by Ustad Bade Ghulam Ali Khan that a morning raga normally has a corresponding evening ragini or vice versa, the fundamental difference being that the ragini uses gamaka notes instead of the straight notes normally associated with ragas e.g. Deshkar vis-a-vis Bhoop, Mooltani vis-a-vis Todi etc.

As far as instrumental music is concerned, while in Carnatic music, the instrumental style closely follows the vocal style, in the North, the instrumental style is quite distinct and, in fact, there are special compositions for them, called *gats*. Needless to say, the gayaki style of the great Ustad Vilayat Khan is an exception.

### VOCAL & INSTRUMENTAL MUSIC

The development of a raga by an instrumentalist in Hindustani music in a concert also varies from the vocal style. A sitar recital, for instance, will begin with an *alap*, a leisurely unravelling of the raga on the *gesthalt* system. Here, the left hand, and, therefore, the slow *meends* and *gamakas*, are dominant. This is followed by a *jode*, where the tempo is slightly, but palpably increased and the plucking hand shows indications of claiming equal rights. After this, comes the *Jhala*. Here the tempo is not only stepped up further, but the supplementary strings or *chikaris* tend to dominate.

It must be mentioned, however, that during all these progressions, although there is a definite rhythm element, there is no tala and, therefore, no tabla accompaniment. An artiste may end the exposition of the raga at this stage, or he may start with a *gat* in the same raga, when the tabla enters normally with quite a flourish. The tabla, in fact, plays quite an important role in a sitar or sarod recital and the question-answer sequence between them is quite stimulating. The tempo gets faster and faster and often the ending, although not necessarily melodious, is quite climactic, and, it would appear, less musical and aimed straight at the gallery!

### ROLE OF THE TABLA

A word about the tabla may not be out of place here. While in Carnatic music, the musician keeps the tala with his hands and the mridangam has a clear role as an accompaniment, in Hindustani music, it is the tabla which performs this important function of keeping time for the musician. Especially in the vilambit sequence or *bada khyal*, where each matra or cycle of a tala could take quite a time interval to be completed, the musician may be said to be dependent on the tabla player, to enable him to come to the all-important *sam*.

### SEQUENCE

Now, turning to a vocal music concert the musician usually opens with a *bada khyal* (unless the singer belongs to the Dhrupad style of singers, the great style which reached its peak in the 15th and 16th centuries, and had, among its luminaries, singers of the calibre of Haridas, Tansen, Baiju Bawra, in which he starts with an *alap* using the *nom toms* as syllables with a rhythm of its own, very similar to the *jod* and *jhala* of the instrumental style).

Khyal is actually a Persian word, meaning, an 'idea'. It has two parts, the *asthayi*, sung in the lower and the middle octaves and the *antara*, sung in the middle and upper octaves, but both are complementary to each other.

The *bada khyal* is always sung in a slow tempo vilambit. This is followed by a *chota khyal* in the same raga in the *madhya laya* or *drut laya*. During these, he demonstrates his skill in the depth and range of his voice, gamakas in *tans* which are a combination or succession of notes in



medium or quick tempo, *laya alaps*, using vowels, *bol-alaps*, using the words of the composition, like in *niraval*, *sargams*, which are similar to *swaraprasthanas* etc. but always coming back to the *sam* or the first beat of the *tala* cycle after each improvisation. After the *drut khyal* the musician may choose to sing a *tarana*, which is like a *tillana*-basically, imitations of the sound of a plucked or a percussion instrument played in a fast tempo.

### THE THUMRI

He may end his concert, depending on the duration of it, with a *thumri*. A *thumri* has no counterpart in Carnatic music; it is a romantic lyrical piece normally in ragas like Kafi, Pilu, Mand, Khammaj etc. The musician is permitted to be a bit wayward here.

He may well proceed to follow up the *khyal* with a *tappa*. Not many are quite adept at it, though. It is believed that this form evolved from the songs of the camel-drivers of the North-West of this sub-continent and consists of breath-taking sequences of very fast *bol-alaps* after *bolalaps*.

A concluding piece of a concert could also be a Bhajan. The raga chosen for the concluding item by many musicians, but not necessarily, is Bhairavi like *Madhyamavati* in Carnatic music.

### ADOPTION OF CARNATIC RAGAS

Many ragas of Carnatic music have been adopted by Hindustani music in recent years. The late Abdul Karim Khan who brought recognition to the Kirana Gharana just a generation ago even recorded on discs two South Indian ragas—Saveri as well as the Kriti “Ramani Samana” in Kharaharapriya. The pione-

ering and most prominent adaptation in recent years has been the almost literal transliteration of Hamsadhwani by the late Ustad Amir Ali Khan of the well known Kriti in Carnatic music, *Vatapi Ganapatim Bhajeham*. The composition of his, ‘Laa gi Lagan’, is now well ensconced in the repertoire of many a Hindustani musician.

In fact, the raga was a great favourite of the late Ustad Amir Khan who even composed a *tarana* in it. The Marathi stage also showed great enterprise in grafting an imitation of Pattnam Subramanya Iyer’s Kriti, ‘*Manasu Karaga-demo*’ in the play ‘*Manapaman*’. In the last thirty years or so, Pandit Ravi Shanker and Ustad Ali Akbar Khan have proved that their approach to music is not circumscribed by the ragas extant in North Indian music by adopting such well-known ragas of the South, like Kiravani (21st Melakarta), Charukesi (26th) Simhendramadhyam (57th). In the process, they also put paid to the theory of the *that* system and its inadequacy.

While Carnatic music is essentially devotional because the greatest and the most prolific composers were also great bhaktas, Hindustani music is, by and large, romantic, the words often depicting pangs of separation, anticipation, loneliness, nostalgia etc. etc.

### ACCOMPANIST—SUBORDINATE ROLE

Another aspect of a Carnatic concert vis-a-vis Hindustani concert, which is rather noticeable is that, in the former, the vocalist and the violinist perform in close accord and with mutual respect, especially when the violinist happens to be of the

calibre of a Lalgudi or a M.S. Gopalakrishnan, or a T. N. Krishnan, or a Chandrashekhhar. They are not mere accessories to a concert but embellishments, and often through their performance, inspire the vocalist and elevate the standard of the concert to an inspired level. On the other hand, the function of a Sarangi accompanist in Hindustani music is secondary, however good he may be. The very fact that, in the last forty years, for instance, Hindustani music has produced no outstanding soloist except the late Ustad Bundu Khan and Pandit Ramanarain has some validity. To the South Indian concert-goer it seems that the vocalist treats the Sarangi accompanist very casually, rather as a ‘filler’ while he himself takes a ‘breather’, as it were. The vocalist has no qualms about butting in while the sarangi player is doing an extrapolation of a particular delineation the vocalist was himself making. Admittedly, there are sarangi accompanists who, like some South Indian violinists, are mere accompanists, who are at sea when left alone. They are inherently capable of playing only second fiddle!

### PERCUSSION STYLES

As far as the percussion accompaniment is concerned, despite the fact that the mridangam player’s role in Carnatic music can be auxiliary and he is not exactly indispensable as in Hindustani

music, in every major concert he is given a chance to show his mettle for analysis and improvisation during the *tani avar thanam*. Not so the case of the *t: 'a* in Hindustani vocal music. It is therefore interesting to see that Pandit Ravi Shanker has taken cognizance of this and, at an opportune time during a concert, he sets his sitar aside, and, in the South Indian style, keeps the *tala* by hand and gives the *tabla* accompanist (normally not a mediocrity by any standard) the chance to unleash his virtuoso talents. Of course like Ustad Bundu Khan, there was the peerless *taola* player Ahmedjan Thirakwa, whose talent was too great to be suppressed for long as a mere accompanist. It is therefore, gratifying to note that, on the marquee these days, where there is a Hindustani music concert, the names of the accompanists are also being mentioned especially if he is Allah Rakha, Shamta Prasad, Krishen Maharaj or Shanker Ghosh. Noblesse Oblige!

### RASIKAS WELL UP

It reminds one of the posters years ago, which one used to come across in Madras that intrigued a visitor who does not belong to the category of the cognoscenti, with legends of a cabalistic significance e.g., “G.N.B., Papa, Mani”, followed by the venue and the timing and the rates for admittance! What higher compliment can be given to rasikas in Carnatic Music!





## Music Teaching—Under Gurukula System & In Recognised Institutions

BY

PROF. SANDHYAVANDANAM SREENIVASA RAO, B.A., B.L.

Music is essentially a gift of God. Musicians are born, not made. The role of Guru is always a 'nimitham'—very limited. It is the inward urge of the aspirant that ultimately hews him into an artist of lasting worth. But without the light lit by a great vidwan, the darkness in the heart of an aspirant remains ever thick and unrevealing.

"Seethavara Sangeetha Gnanamu Dhata Vraya Valera" said Tyagaraja. Also, "Guruleka Etuvanti Guniki Teliyaka Bodu". Sans the enlightening initiation by a master, none however keen in his intellect can ever blossom into a musician who sings 'like one inspired' by a divine revelation.

### ROLE OF GURU

In the Bhagavad Geetha, it is laid down—"Tad Viddhi Prani Patena Pari Prasna Sevaya—Upa Dekshyanti The Gnanam Gnaninas Tatwa Drasinah. Also—Sraddhavan Labhate Gnanam—Nahi Gnanena Sadrusam Pavitra Miha Vid-yathe—Canto III. To attain real eminence and Gnanam, Sraddha is essential on the part of the seeker of knowledge. The Guru must be a Gnani and a Tatwa Darsin. He realises the deeper and great attributes of music (Nāda Vidya Marmamula and Nadamrita Mahima). He has also the

maturity to convey the deeper aspects. This knowledge of music—Sangeetha Gnanam—and musical equipment has to be obtained by an earnest student in three ways by dedication to the feet of the Master (Prani Patena), by searching and eliciting questions (Pari Prasna), and by unstinted service to the Master (Sevaya).

If we had a great giant of Sangeetha Gnani who could instruct and inspire and if he got a keen student with rich gifts of voice and musical imagination and if the teaching discipline went on unabated over years of perseverance and application—another musical giant could be produced. This was the Guru-Sishya Parampara of the utmost desirable results. But what is ideally desirable is not always practically possible.

### FEW DISCIPLES

Such musical giants are rare. During the previous decades the great vidwans were patronised by Maharajas and so they settled down to a place and were always engaged in teaching—usually to their sons and one or two luckily chosen or regally entrusted. Those who were successful performers got just a few engagements. The teaching was fairly dependable and steady. Ladies seeking such tutelage was, and is, out of question.

The result was that the country got a handful of picked stalwarts. Even the finished student had to leave the master and then learn so much from several others.

### RECENT TRENDS

During the recent past, the Gurukula system was there only in form without the rich content. Even the great Tiger Varadhachariar, Ariakudi Ramanuja Iyengar, Palladam Sanjeeva Rao, Maharajapuram Viswanatha Iyer and Musiri Subramania Iyer (I had spoken to all of them) who all claimed to be the sishyas of reputed vidwans got very little of actual coaching. They might have learnt a few varnams and just a few krithis. They approached several other sources and enriched their repertoire and picked up the Katcheri Dharma (concert technique) by constant and extensive listening to their seniors. It was by 'Bhramara Keetha Nyaya'. In Gurukula system of teaching, even at best we got a few performing artists of great draw on the audiences. The guidance was wholly and totally based on Lakshya Gnanam. Lakshana was there only by implication.

### BUSY GURUS

But later on when the great musicians had to be on tour to fulfil professional engagements, even this teaching became more and more *katcheri*-oriented. Often the students heard their master's performances and got acquainted with the 'chienkela' and thereby secured some backing. Rarely any coaching worth mentioning: never perhaps an enlightening exposition. I have known some Gurus who had not taught anything whatsoever to the student who was doing all services over ten to twelve years, not even ten varnams in ten years.

"I had to bathe the buffalows and cows and wash the clothes. I had to cook. I left him in disgust."

This I have heard from several vidwans who were with performing artists of merit; only those sishyas who can sing with them are taught just a handful of compositions which they would render in the performances. Whatever the defects, the outcome was quite salutary in that we did get a few really eminent performers. Given entire absence of Matsarya, the Gurukula system was determined and conditioned by the equipment of the Guru and sishya. Barring a few exceptions, most of the Sishyas attached to the illustrious *kutcheri* vidwans go to them more for the name and temporal advantages.

### DEFECTS OF GURUKULA SYSTEM

The fundamental defects of the Gurukula system are that it did not help preserve the extant repertoire. But for *Sampradaya Pradarsini* and a few earlier and later publications, all the wealth of varnams, krithis and other forms would have just dwindled. A few musical houses deserve our gratitude for preserving them out of sheer dedication.

### INSTITUTIONAL SET-UP

In institutional set-up, several hundreds of students, both gents and ladies, can get the requisite training. A syllabus ensures a minimum quantum. Theory is taught to give the students an academic approach. But we do not have always the best or even competent talent on the teaching staff. Selection of a student also leaves much to be desired. If the defects in the music teaching institutions are minimised, the good elements of Gurukula could be adopted.



## EQUIPMENT

The preliminary equipment of Sarali, Alankaram, Geetham and Varnam must be taught and the students made to practise in the immediate presence of senior vidwan for two years. Sanskrit, Telugu and Tamil must be taught. Then the "prasiddha" krithis of the classical Trinity, Tyagaraja, Muthuswami Dikshitar and Syama Sastri and Keshetragna Padams and the good old varnams and then a few other classics must be taught over five years. An ideal coaching would be to teach five krithis, a varnam, a Padam and Javali and Devarnama, and one or two Tamil devotional songs in each of the 'Prasiddha' Ragas.

## INSTRUMENTAL TRAINING

Training in the handling of atleast one instrument, Veena or Violin, will sharpen *swara gnanam* and impart an objective analysis in a more compelling fashion than mere vocal training. Instead of giving training in the actual handling of Mridangam, all students must be taught a course of 'Konakol' where Mridanga *patams* are uttered, keeping to *talam*. This is done in the Hindusthani Paddhati where every musician vocal or instrumental is taught to 'play the Tabla'. At the end of all this practical course when the *Raga gnanam* and *Swara gnanam* are instilled, a few chosen students could be entrusted to one master of his choice with the approval of the Guru.

## EXPOSURE TO MASTERS

Now the stage is set for ideal Gurukula as in the Post-Graduate studies—even though the 'Jula' (Place of teaching) were in an institution. But this should be ensured by munificent grants to the Guru and a sustenance allowance to the student. It is only in an ideal institution that the

student will have the benefit of listening to various masters either on the staff or those specially invited for concerts. They can learn and read up *lakshana granthas*. Students in these institutions should be afforded special facilities to learn and master difficult and rare compositions. Finally, there should be Goshtiganam by eminent vidwans—where two or three or more vidwans could expound a Ragam, a krithi, neraval and then Pallavi and swaram. "When Muthialpet Thyagayyar, Patnam Subramania Iyer, Tirukkodikaval Krishnier and others sang from 8 A.M. to 12 noon, I used to silently listen and absorb. That made me a musician with Manodharma." This the great Tiger Varadhachariar used to tell me several times with thrilling recollected episodes.

## RESEARCH

And this is not all. Research into the old Sanskrit Texts, a comparative knowledge of Hindusthani and Western systems of music, facilities to listen and learn folk and devotional music; a rich library of recordings of eminent artists' performances maintained and played to students with guiding hints; discussions and debates and seminars; all these are possible and should be arranged in all premier institutions. Indeed, such a broad based activity which could inspire and expound the mental horizon of students is possible only in institutions and not in Gurukula *paddhati*.

The instruction must be on an extensive scale in preliminary courses and selective in the higher and more advanced and specialised courses.

## NEED FOR BASIC TRAINING

Our welfare Government must soon start imparting a basic training in music

in all schools—both of boys and girls—all over the land so that by teaching a few simple songs, even the adult literacy campaign could be welded to success. Children and the young in the villages and towns must be exposed to good music or before long the level of listening to classical music will dwindle into nothing.

## PRACTICAL STEPS

A few concrete suggestions to remove the defects in teaching of music: (1) All care must be taken to select a teacher who is really capable and is a good exponent. Himself well versed in *lakshana* and *lakshya*, he must have a clear voice. He should be capable of simplifying his lessons or make them gradually more ponderous as the standard of the students calls for. (2) In all schools upto the 5th standard, simple songs must be taught comprising devotional folk and patriotic songs set to simple tunes.

This Goshtiganam or community singing deserves all the attention of the educational authorities so that in due time every boy and girl will have some ear for music. A few must actually sing well and become interested in a more serious study of music. The High School classes could be taught simple devotional songs in Prasiddha ragas so that when a student comes out of a High School, he might know and recognise atleast the popular ragas like Kambhoji, Ananda Bhairavi, Mohana, Saveri, Dhanyasi etc.

## MUSIC SCHOOLS

Music schools must be organised in all District centres and other suitable places where training in music is imparted in vocal, veena, violin and mridangam. The hours could be from 6-00 a.m. to 8-00 a.m.

and 6-00 p.m. to 8-00 p.m. This could be a sort of non-formal education where everybody, young or old, could be admitted. The preliminary exercises must be taught for a couple of years side by side with inducing, simple devotional songs. Revival of the good old *sampradaya Bhajana Goshti* in every institution could be ensured by prescribing Sampradaya Bhajana as an excellent subsidiary subject—not only for vocal students but others taking veena, violin or flute or even mridangam.

## FOR COLLEGE & UNIVERSITY LEVELS

In the colleges and Universities the following minimum equipment must be insisted upon and attained by all the students; the syllabus and the training course must be so drawn. The basic equipment consists of the following among other things: (1) Tuning of a Tamboora (2) Singing Alankarams in 5 degrees of speed to ensure control over 4-Kalai chowkam (3) Twelve Prasiddha Geethas including the Pillari Geethams—in 3 degrees of speed (4) Prasiddha varnams—5 Ata and 10 Adi Talam in 3 degrees of speed with Gamakasuddham. (5) Time-honored sound classical compositions—Krithis and Padams. Here the *patantara-suddham* counts for much.

The krithis could be in the following proportions—if hundred krithis were to be taught—65 Thyagaraja krithis, 10 Deeshitar krithis of olden days such as Sree Subramania, Sree Rajagopala, Bhajare, Akshaya Linga Vibo etc., 5 Syama Sastri krithis: two of his swarajathis, 3 padams and 2 jawalis and then only other classics. For purposes of teaching the krithis even of the Trinity must be selective.



It is to be hoped that in these institutions, more or less agreed versions only would be taught—otherwise, if every teacher modifies the krithis in his own way—the classical stuff will slowly whittle down. The teacher, however eminent should stick to the approved version for teaching in the class. In his own recitals elsewhere he could do as he pleases. It is in the traditional *patantaram* the essence of Karnataka music stands preserved. In the West, music of the 16th, 17th and 18th centuries are preserved and presented as such, thanks to their system of notation. In India the music of masters must be presented, preserving their individual styles and realising the divine excellence of *Kavitrithayam*. In South India all the krithis of post-Thyagraja composers and innumerable compositions which have come to light in the recent past three decades are all stereotyped, modified and remodelled versions of simple Thyagaraja krithis. Even Deekshitar krithis are rendered in Madhyamakala with vivacious sangathis. It must, however, be admitted that teaching of an agreed version is difficult to enforce in practice.

### REWRITING THEORY

Theory could be re-written purging it of accretions of Western academic sophistications—not to post a challenge to the educational authorities that there is lot of material to frame a number of questions and bring out bulky text books. The old Sanskrit texts may be followed sticking to the introduction contained in *Sangeetha Sampradaya Pradarsini*. Lot of irrelevant and anthropological material and historical factors could be left to students aspiring to specialise in Musicology. If a lesson in musicology cannot help one to sing with better lights nor enjoy music rendered

with a more discerning ear—it does not serve a useful purpose, especially in a performing art.

All teachers must introduce the raga with a good alapana, explain the broad features according to lakshana, render the krithis and guide the students to grasp the *Raga roopa*. In a two or three-year course, only fifty compositions could be taught. But in an advanced course, in a single raga atleast six krithis, a varnam, a padam, a jawali and an old time pallavi might be taught. If one Raga is taught for two months—then the really potential vidwan is made.

No College of Music can boast of producing performers straightaway. Even a Law College cannot produce eminent jurists and judges nor a Medical College eminent surgeons and physicians at the end of the academic course. In music institutions, if the necessary guidance and basic training is given, a student with *sraddha* and *bhakthi* and assiduous *sadhana* can shape into a great vidwan after years of performing experience.

### CONSERVATORY NEEDED

I have an important suggestion. Music Sabhas could arrange Goshti Ganam where raga alapana, pallavi, neraval and swara kalpana by eminent vidwans are arranged besides the usual Pancharatna *ghosti*, discussions and seminars. Also we should establish in some place a music Conservatory where the staff may offer to teach great classics on specified dates; say, a Navagraha kriti or a Pancharatna krithi or Khetragana padam on specified dates—on Saturday and Sunday. Anybody interested may seek and learn other compositions in such Conservatories where

notation, an experienced old teacher, and a tape recorder could do a lot in the nature of a refresher course.

A music institution must be a place of intense musical practice and some judi-

cious and guided reading. It should be possible to create an atmosphere so rich and so rewarding that even a casual visitor must be made to realise the good old dictum—“*Naham vasami vaikonte nachayogi hridaye ravow mad bhakta yatrageyanthi tatra tishtami narada*”.



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# Sri Muthiah Bhagavathar (1877-1945)

By

Sangitha Vidwan K. S. KRISHNAMURTHI

THE post-Thyagaraja period gave us a handful of musician-Composers-'Vaggeyakaras'-who were eminent and who have contributed substantially to enrich the tradition of our proud heritage of Carnatic music. Among them is Dr. Gayaka Sikhamani Sangitha Kalanidhi Sri. L. Muthiah Bhagavathar of Hari-kesavanallur who can be considered a beacon light to our unique art. He was an all-in-one and one-in-all maestro—vocal musician, Harikatha Kalakshepam Bhagavathar, composer of hundreds of Kritis in several languages, *discoverer* of many rare ragas mentioned in our ancient music books, inventor of a bunch of new Vakra ragas by his own imagination, interpreter of the ragas discovered by him and given swarupa through his own Kritis, a musicologist of a very high order who wrote the 'Sangitha Kalpadrumam', (a nutshell of almost all the music works of the past from the days of Bharatha, to Sarangadeva and Govindacharya), in short, an embodiment of versatility.

## HEREDITY AND BIRTH

There are many mutts attached to the famed Sringeri Mutt and Hughli Mutt is one of them. This mutt was managed by one Sri Lingayyar, a smartha Ashtasahasra Brahmin, who was then the Sarvadhikari of the mutt. He was respected by all the Acharyas who adorned the mutt during his time. Sri Lingayyar was a great pandit in Tharka, Vedanta and Vyakarna Sastras. The eighth generation of this Lingayyar was Sri Lingam Ayyar of

Harikesavanallur, a village in Tirunelveli District in what was then the Madras Presidency, who was happily married to Srimathi Anandavalli. A son was born to them on the 15th November 1877 who was named 'Muthu Subrahmanyam' and affectionately called 'Muthiah'. He was of Shuklayajur Veda and Pourvakuthsa Gothra.

## EDUCATION AND SCHOLARSHIP

Muthiah having lost his father at the tender age of six, was taken care of by his maternal uncle, Mahamahopadhyaya Pandit Sri Lakshamana Suri. It is said that Muthiah was not just taken care of but was brought up in the true Brahminic tradition of those days. As a *brahmachari* he did Samithadhana, Unchavritti and Veda Abhyasa daily.

Muthiah's unquenchable thirst for learning impelled him to go out to the famed Tiruvayyaru Panchanada Kshetra where Sri Thyagabrahmam had lived almost a hundred years before Muthiah's birth. What a turning point it became in his life! For, though he studied Veda under Sri Muthu Ganapadigal, his mind wandered between Vedic studies and Carnatic music.

Muthiah was fortunate enough to hear the magnificent music of Sri Maha Vaidhyanatha Ayyar of Vaiyacheri and of Patnam Subramanya Ayyar whose music remains unsurpassed even now. The "lust" for music brought him under the tutelege of Sri Sambasiva Ayyar, a descendant of

Pallavi Doraiswamy Ayyar, who was a violinist by profession. Muthiah was taught not only the preparatory Gitams Varnams, Kritis etc. but also the Lakshana Gitas and Prabandhas of Venkatamakhi. After Sambasiva Ayyar, Sri T. S. Sabesa Ayyar, his son, became Muthiah's guru and under him he imbibed a thorough knowledge of sangitha; and when the Gurukulavasa came to an end, he was a master in both the Lakshya and Lakshana aspects of Carnatic music.

## VOICE CULTURE

Returning to his native place in 1893, Muthiah devoted himself intensely to voice-culture in a strenuous way. He realised that there could be nothing greater than vocal music and to achieve eminence as a vocalist, one had to mould the voice in the proper way. He used to wake up before dawn and practise with the Tambura *akara sadhakam*, ranging from the *mandara sthayi shadja*, covering *madhya sapthak* and reaching the *tara panchama*—in all, two and a half octaves or nearly three octaves.

He developed a rich and sonorous voice and his recitals were full-throated and earfilling. Tanam singing was his forte and in this branch of exposition he was unrivalled excepting for Sri Tiger Varadachariar. The structure of his compositions also bear the impress of his stress on voice-training, as only a well-trained voice can do full justice to them.

Muthiah began his career as a Vocal Music performer and used to give a number of music concerts which were attended by a large audience among whom were many Rajas and Zamindars

of those days. After hearing his wonderful music, they became his admirers and began to patronise Muthiah. When he gave a performance before the August personality of Shri Moolam Tirunal, the then Maharaja of Travancore, the Raja who was completely enchanted by Muthiah's performance, showered encomiums upon him and bestowed upon him rare and valuable gifts.

## HARIKATHA—KUTCHERI—NO DICHOTOMY

In the beginning of the twentieth century there was no dichotomy between Kutcheri and Kalakshepam and many famed musicians were also Harikatha performers since there was a big audience for this art. The audiences enjoyed both good music and the elaboration of puranic stories at the same time. The *bhakti* cult was spread by the Kalakshepams. Palghat Anantarama Bhagavathar, Kallidai-kurichi Vedanta Bhagavathar and many more who were vocal musicians of great merit also took to this profession. Muthiah was no exception especially as he had some excellent endowments for the art. He had a fine personality. He was also a linguist with good knowledge of the puranas; his racy manner of exposition, his being a musician of tall stature, his expositions scintillating with good humour of a high order—all enabled him to take to Harikatha Kalakshepam as his profession in which he reached the top rank. His humour and flair for puns were outstanding. His first Harikatha was 'Valli Parinayam', the story of Lord Subrahmanya and his consort Valli. He was himself a great bhakta of Lord Subrahmanya and this made him a master of this particular Kalakshepam and to this day, none has equalled him.



## HARIKATHA TECHNIQUES

In Tirunelveli was living at that time a musician from Poona called Bhattji. Muthiah under his guidance mastered the technical kinds of compositions used as 'Nirupanams' in Harikathas such as Saki and Dandi. He learnt from Bhattji also the puranic stories prevalent in Maharashtra and this helped him to perform his second famous Harikatha 'Sulochana Sati', an anecdote mentioned in the Ananda Ramayana. This is the tragic story of Indrajit, the son of Ravana and his fond wife Sulochana, which used to move audiences to such an extent that they were seen shedding tears profusely at that point of the story when Sulochana joins her husband Indrajit after he was slain by Lakshmana and sheds her mortal coil the moment she sees the body of Indrajit on the battlefield.

Sri Muthiah Bhagavathar was in the line of *sisya-parampara* of Sri Thyagaraja and was an ardent Bhakta of his. In his later days he used to perform Thyagaraja charita kalakshepam and that too without any Nirupanams, the entire story being based and developed with Thyagabrahmam's songs alone. Although he performed many Kalakshepams, his performance of Thyagaraja charitam was a masterpiece. It was notable for the richness of its music, its emotional appeal and its aesthetic excellence, a shining example of the art of Harikathas. His fame as a Kalakshepam performer spread so wide that it outstripped his reputation as a concert musician, so much so that in his last days, few were aware that he began his life and had made his mark as a vocal musician.

## RECOGNITION FROM MAHARAJAS AND ZAMINDARS

Apart from the encomiums he received from Maharaja Sri Moolam Tirunal of

Travancore Samasthanam, the Mysore Maharaja, Sri Krishna Raja Wadiar, had also a great admiration for Muthiah Bhagavathar. When the Maharaja came to know about Sri Bhagavathar, he invited him to the Royal Durbar to give performances. The Maharaja was greatly pleased about the Bhagavathar's merit and requested him to adorn his Durbar as a Samasthana Vidwan, which Bhagavathar gratefully accepted. The Maharaja wished the Bhagavathar to compose Kritis on the presiding deity of Mysore, Sri Chamundeswari, and he composed 108 Kritis in praise of Chamundeswari, besides 108 Kritis called the Siva Ashtothra Kritis. When the Maharaja heard the Kritis, he was overwhelmed by them and conferred the title of "Gayaka Sikhamani" on him, besides giving money, special dresses, a golden pendent, and thoda for the Samasthana Vidwan.

An ardent admirer in the form of Sri Pettachi chettiar, Zamindar of Andipatti, patronized our Bhagavathar. It is said that twice the Zamindar bade Muthiah go over to Andipatti, first to make him take his full bath in thousands of bottles of Rosewater poured in a water tub; at the second time, Bhagavathar received Kanakabishekam with golden coins.

The Maharaja of Travancore, Sri Chittirai Tirunal, requested our Bhagavathar to propagate the Kritis of Sri Swathi Tirunal Maharaja, the famed Royal composer and Bhagavathar took up the work and untiringly worked and propagated Swathi Tirunal's Kritis, bringing out Kritis Books with notation and starting a College of Music in the name of Swathi Tirunal, of which he was the first Principal. Under him many a famous musician's merit came to light. His last monumental work 'Sangitha Kalpadrumam' was brought out in 1943. For his

meritorious work, the "D. Litt" was conferred on him. After the D. Litt awarded to Sri Raja Sowrindra Mohan Tagore for Musicology, the only other person to receive this coveted honour for work in South Indian Music was Dr. Muthiah Bhagavathar at that time.

## COMPOSER PAR EXCELLENCE

In the creative field of music, Bhagavathar has composed Varnams, Kritis Ragamalikas, Darus and Tillanas. Some Varnams have Swarakshara in which both the swaras (Dhatu) and the Sahitya (Mahu) are same and only when pronounced with appropriate ability, their real greatness can be glimpsed. Apart from the 108 Kritis on Chamundeswari composed by him, he also brought into prominence such rare ragas like Hamsanandi, Mohana Kalyani, Gowda Malhar, Saranga Malhar, Valaji etc. and also created Vakra Ragas like Pasupathipriya, Budhamanohari etc. His Kritis were generally adorned with a profusion of Sangathis. Being a linguist he could compose in Sanskrit, Telugu, Kannada and Tamil with the Mudra (Ankitha) "Harikesapura" or "Harikesa". His first Kritis were Valli Nayaka Nive Gathiyani in Shanmukhapriya and the next one that followed was Kalilo Harismarana in Kapi which brought him good fame.

## MUSICOLOGICAL ACTIVITIES

He came to Tanjore and developed a fruitful contact with the famed Abraham Pandithar—the author of "Karunamritha Sagaram"—at reatise on Musicology of great merits, in quantity and quality—and took part in the Conferences held by

Sri Pandithar on Musicology in various places like Baroda, Lucknow etc, along with Pandit Bhatkande. Bhagavathar went as a delegate of Carnatic Music. He helped to give a definite shape to the project of the Music Academy, Madras where he also taught music for some time. He studied Music manuscripts from the Saraswathi Mahal Library, Tanjore. He took part in the Expert Committee's deliberations of the Music Academy and assisted ably in settling the correct lakshana of ragas like Bhupala and Bhauli; Vasantha and Lalitha; Hindola (With two dhai-vatha) and Saramati; Marga Hindola and Hindola Vasantha, etc. His scientific approach was applauded by one and all when he propagated the Modal Shift of Tonic-Sruti Bheda and thereby deriving many new scales, Ragas etc.

## PATRON OF MUSICIANS

Apart from receiving patronage from others, he himself was a great patron of many musicians and in the annual festival he conducted at Harikesavanallur, many famed musicians of his day took part and were honoured lavishly. Nobody ever came to Muthiah Bhagavathar and went away empty handed, such was his compassion for other Musicians. He has written Story dialogues for some puranic films. Through his diplomatic efforts, the small "ghoshti" and the big "ghoshti", rivals in performing the Tiruvayyaru festival were helped to become into one single group, to conduct the Annual Celebrations of Sri Thyagaraja. He helped to establish the practice and the model for the Ghanaraga Pancharatnam Kritis of Thyagaraja to be sung in Chorus at the Aradhana in place of the practice of rendering of Kritis by individuals of their own choice. His discourses on the Kritis



of Sri Thyagabrahmam were a treat to the layman and the pandit.

### TRAINING OF SISHYAS

A man is known by the company he keeps—a musician is known by the sishyas he trains up. In Muthiah Bhagavathar's case, his sishya fraternity constitutes a rich constellation of stars, a galaxy. Such stars as Madurai Mani Iyer, S. G. Kittappa were trained by him. Among his living sishyas, Nellai Krishnamurthy and Narayana Iyer, (who were principals of the Swathi Tirunal Music Academy before their retirement), Sri Sankara Sivam who is the head of the Sadguru Samajam of Madurai and Sri Srinivasan of film fame, besides scores of other disciples, made up his *sishya parampara* which felt the inspiring presence of the Bhagavathar.

A very unique and conspicuous feature of his disciples is that each one of them developed their individual styles of music, which is rather rare in gurukulavasa. What greater contrast can there be than the styles of Ramnad Krishnan, disciple of Sankara Sivam, Nellai Krishnamurthy and S. G. Kittappa—and these saplings grew out from the banyan tree, Muthiah Bhagavathar. The key to this interesting sequel was that the great man in his own way kindled the aesthetic flame in each disciple out of the embers of uniformity and dull routine, the normal lot of disciples.

These is, for instance, that revealing story of the brilliant S. G. Kittappa running up to his guru, the Bhagavathar, with tears in his eyes when an established musician found fault with S. G. K's masterpiece in Khamboji—"Androrunal Kutti". The guru consoled him with affectionate words and said "Ambi, let them talk about science and lapses, but in your rendering. I hear only a pregnant Khamboji and no blemishes". The talent of S. G. K. called forth, from the master, Kritis like "Theliagane" (Useni), "Nee bhajana ganamritham" (Khamboji), specially composed for being sung by him. No less a maestro than Trichy Govindaswami Pillai, the famous Violinist, presented his solid gold watch to S. G. K., for the manner in which he sung the bar "Meesai Niraittupoche" in Nadanama-kriya raga.

### A GENEROUS SOUL

The artistic integrity and generosity of Muthiah Bhagavathar towards his colleagues and sishyas was a stupendous thing of its kind—as noble as it is rare in the annals of gurukulavasa. He was indeed generous to a fault and if his style of living was extravagant, florid and sensuous, it must be deemed a case of the thorn just below the lovely rose. Muthiah Bhagavathar, the magnificent and munificent maestro, an epicure fond of the good things of life, a true friend, a brilliant musicologist and musician, will live long in memory.



## News and Notes

Dr. V. Raghavan, who passed away on 5th April 1979 at the ripe age of 71, has left a deep void in the fields of Sanskrit research and music organisation. His contribution to the revival of Sanskrit culture, which took the form of tracts, treatises and papers on a wide span and got him the Sahitya Akademi award even in 1963, won international recognition. Dr. Raghavan, in fact, was a kind of bridge between scholars of the East and the West where Oriental studies, specially Sanskrit, was concerned.

His unbroken association with the Madras Music Academy as its Secretary for about a score of years and the powers of organisation and direction he displayed during the annual Conferences, earned for him a niche in the hearts of the music loving public and the professional musicians. In fact, he was the pivot around whom much of the valuable musicological part of the discussions revolved and he compered these stimulating sessions with *sang froid* and competence. He generally took a straddling position between the performing musicians and the musicologists.

He was passionately concerned with the quality of the Academy's publications, especially the Journal, which as Dr. Harold Powers observed, has maintained a consistently high standard, due entirely to his indefatigable efforts. Dr. Raghavan was busy as a beaver throughout his working life. He scorned the tiresome undergraduate tradition that being seen to be working hard was bad form.

A section of the Press and even musicians, always eager to observe who in the pecking order is the latest to be made to bleed, gave him at times uncomfortable moments, which were due as much to his indifference to the plaudits of ordinary people as to his ill-disguised contempt for the slothful and the ignorant. "Life", wrote William Hazlitt, "is the art of being well-deceived". If Dr. Raghavan had an ego, it was diaphanous and harmless. A

less substantial or "more tactful person would easily have given less cause for criticism. Yet, there is no mistaking the idealism of Dr. Raghavan who, with Robert Browning, might have said:

*"Grow old with me*

*The best is yet to be*

*The last of life for which the first was made"*

\* \* \* \*

In one of his last few public appearances, Dr. Raghavan unveiled the portrait of the veteran, the late Vedanta Bhagavathar of Kallidaikurichi, at the Rasika Ranjani Sabha, Madras. Sri S. Parthasarathi, well known musicologist, released a volume of Vedanta Bhagavathar's compositions, with notation etc. compiled by his disciple Sri Mahadeva Bhagavathar. The latter's sishya, Kumari Pramila, doing her M.A. at the Music Department of the Madras University, gave a recital of the veteran's Kritis in Gambira Nattai, Kiravani, Dhanyasi, Purvikalyani etc. Pramila has an engaging style of singing which enhanced the beauty and originality of Vedanta Bhagavathar's creations.

Those who were privileged to be born sixty years ago and to hear Vedantam's renderings of "Nagumomu" (*Abheri*), "Thulasi bilva" (*Kedaragowla*), "Chakkani Rajamargamu" (*Kharaharapriya*) in his highpitched stentorian voice filling the auditoria with powerful music, will not have forgotten him. The art in his music was more akin to a large dimensional rock carving than the elaborate gold-wire filigree music of these days. His powers of "layavinyasa" commanded wholesome respect from such colossi as Manpoondiah Pillai and Dakshinamurthy Pillai. And not so widely known is the fact that Vedantam was also an authority on Sri Muthuswami Dikshitar's Kritis, with a *padantara* that was perhaps even closer to the original than what the late TLV propagated.

\* \* \* \*



Graham Greene has said: 'A writer's knowledge is like a store of energy on which he must draw for a life-time—one volt of it properly directed will bring a character alive'.

How true these words are in their application to Sri T. S. Parthasarathi, the versatile musicologist and compiler of Sri Thyagaraja's kritis with Tamil translation, and author of numerous and authentic essays on various aspects of Carnatic music and dance! Few would have grudged TSP the plenitude of warm and genuine encomiums he received at the function arranged by the Purasawalkam Sri Sadguru Sangeetha Samajam in February last. Smt. Rukmini Devi presented a Tamra Patra and a Ponnadai to TSP and dwelt on his dedication to musical research and his extensive erudition, while Sri R. Venugopal acknowledged how sparks from the anvil of TSP had kindled a creative glow in his own case.

In his reply, TSP acknowledged the debt he owed to the Samajam which years ago had sponsored the project for publishing Thyagaraja's Kritis with accurate sahitya and meaning. Sales and Royalties of the book accrue entirely to the Samajam. Over the last 35 years, the Samajam has, with the utmost dedication, been propagating Saint Thyagaraja's music and philosophy through bhajans, concerts, lectures and conferences, besides performing Akhandaganam of Thyagaraja kritis on Aradhana day.

Its Silver Jubilee is due next year and as part of the relevant celebrations, the Samajam proposes to create the nucleus of an Institute of Thyagaraja Studies, by making available at one point tape recordings of all the Kritis of Thyagaraja and manuscripts of notations for all the Kritis so recorded. A Committee consisting of Dr. S. Ramanathan, Messrs. S. Rajam, Calcutta K. S. Krishnamurthy, G. N. Dandapani Iyer and T. K. Govinda Rao will choose the songs to be recorded by each Vidwan. The recordings will be the property of the Samajam. The Committee proposes to obtain the widest possible

involvement of musicians and music lovers in the project and has sent out an appeal accordingly.

The Samajam owes its success and reputation to the unobtrusive, self-effacing but powerful drive of its blind President, Dr. R. Krishnaswami—a modern Milton or Beethoven. As in those two cases, his handicap has enabled Dr. RK to imbibe the message of Thyagaraja's Kritis through the channel of the soul. Certainly, his accurate, spontaneous and feeling recitations of hundreds of Thyagaraja's Kritis, as well as his lucid expositions of their content, can stem only from a rare beatitude of communion with the Saint.

In the matter of giving encouragement to promising talent in the fine arts and of rewarding brilliant achievement by individual artists, the Government of Tamil Nadu has few equals in the country. In such matters, the necessary lead is provided by the Chief Minister, Shri M. G. Ramachandran, who keeps himself abreast of developments in fine arts. In January, the Government of Tamil Nadu announced the selection of eight prominent artistes who would receive a monthly honorarium of Rs. 1,000 for five years. Five Tamil scholars were also selected for being conferred the title of 'Senthamizh Selvar' and given similar awards. The persons chosen as State artists are Dr. M. M. Balamurali Krishna and Madurai Somasundaram (*vocal music*). Lalgudi Jayaraman (*violin*), Muruga-boopathi (*mridangam*), Namagiripettai Krishnan (*Nagaswaram*), Shanmugasundaram (*tavil*), Sivanandam (*vina*) and Vyjayantimala Bali (*dance*). With the exception of the Jnanpith award for literature, the awards instituted by the Tamil Nadu government are the most generous monetary awards given to artistes in India. Besides the above awards at State level, the Tamil Nadu Iyal Isai Nataka Manram conferred on Shri Lalgudi Jayaraman the title of 'Kalaimamani'.

KSM

கி.  
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ஹரிகேசவநல்லூர் ஸ்ரீமுத்தையா பாகவதர்

65-மேளம் (ஆ .. அ) ஸம்பூர்ணம்

ராகம்: சுல்யாணி

(இந்த ஸங்கீர்ணசாபு தாளத்தை தக திமி தக தகித என்ற முறையில் போடவும்)

தாளம்: ஸங்கீர்ண சாபு

பஸ்ஸணி

1. ஸ்ரீ;	3. ஸ்ரீ நித	3. பா பா	4. பா கா மா	1. பா;	3. மூபா த பா	4. பா தா நீ
லம்-	போ ---	தூ ர	ஸோ --- தூ			
2. ஸ்ரீநிஸ்	ஸ்ரீ நித	பா ம த	பபா க மா			
லம் ---	போ ---	த ர -	ஸோ-- த			
3. ஸ்ரீநிஸ்	நிதஸ் நி	தப நித	பமபக மா			
லம் ---	போ ---	த- ர-	ஸோ--- த			
4. ஸ்ரீகிரி	நீ தா	மத நீஸ்நித	ப கா மா			
லம்---	போ-	க- ர -	ஸோ- க			

அனுபஸ்ஸனி

1. பா,	த <sup>2</sup> மா	ப த <sup>3</sup> நீ	ஸா, <sup>4</sup> த நீ ஸா		1; ;	2; ;	3; ;	4; ;
கும்-	போ-	த <sup>2</sup> ப <sub>4</sub> - வ	வந் -- தி த		--	--	--	--
2. பா,	தமா	ப த நீ	ஸா, ரி நித பம		3. ப த நி த ப ம	ப த	நீ ஸ்நி ரிஸ் நித பம	
கும்-	போ-	த <sup>2</sup> ப- வ-	வந் -- தி- த		கும்--போ--	த <sup>2</sup> ப-- வ	-- வந் -- தி- த-	
4. ப த நி	த ப ம	கம ப த	ரீக்ரீ நித பம		5. ப த நி த ப ம	க ம ப த ஸ்நி த நீ ரீ		
கும் --	போ--	த <sup>2</sup> ப- வ	வந்-- --- தி- த-		கும்--போ --	த <sup>2</sup> ப -- வ	வந்- தி த	
					க் ரி ரி ஸ் ஸா;-	ஸா நி ரி ஸ்நி த ப த நீ		
					கு - மா - - - ர	கு, ஹ - ஷண் - - மு - க		
6. ரிநித	மகரி	நிரி கம	கம த நி ரிக்ரீ		க் ம் ர	க்ரீ நி த ம நி த ம க ரி க ம த நி		
கும்--	போ--	த <sup>2</sup> ப- வ-	வந்-- --- தி- த-		கு - மா - - ர-	குஹ- ஷண் - - மு - க <sub>2</sub>		

(ஸம்போதர 4-வது ஸங்கதி பாடவும்)

(லம்போதர 4-வது ஸங்கதி பாடலும்)



தா;	ஸ்தி	தப்பா	பா கா மா	மந்திதா	பா	பா* பத	பம்கா காரீ
வா-	ரி-	ஜா---ஸ	ஹ - தி*	வி- னு	த	வ- ர-	தூ-- ய க
கா மா கரி	ஸா நீ	ரீ	கா மா ரீ-	கா மா	பா	பதா நீஸ்ரித	பா, பதநி
மா- ர-	கோ-	டி	ரு- ப	ஸு கு.	ண	ம ஹ னீ ---	ய- நே --
ஸா நீ	தா பம	பாதாமா	பதநீ	ஸ்ஸா ஸ்ா,	நிர்ரிஸா	ஸா, த	நீ ரீ
கோ-	ரி ன-	வ ர மு	ல- னு	னொஸ கி.	நன் னு	ப்ரோ--	வு மு
திகா	நிநீ	தமா நித	கமத நி தப்பா	; பம கா	மாரீ	கபம	பநித நீ
கு--	ர-	த ம ன-	ஹ- ரி- கே--	--- ச	பு ர	நி--	வா-- ஸ
கிட்டாஸ்வரம்							
ஸா;	நீ,	தா; மா,	கா ரீ	ஸா;	ரி	கா; ,ம	தா; , நி
ஸா ரீ	நீ,	தா பாமா,	கா ரீ	ஸா,	ரீ கா,	மா,	தா, நீ,
ஸா ரி கா ரி	நீ	த நி ரீ	நிதா மகரீ	ஸா,	நீ ரீ,	கா மா,	தா நீ--
ஸா ரி க் ம் கரி	நிதா ம	தநி ரி	நித மகரி	ஸா,	நி ரீ;	க மா;	த நீ;
ஸா ரி க் ப்	ம்க் ரி	நிதா,	நீ, ரீ, ப	த நி ஸ்	நி த ப ம	கா, மா,	தா, ஸரி
க ப ம	க ரி நிதா,	நீ, ரீ,	க கா	,மா, தா,	நி தா,	நீ, ரீ,	க்

(லம்போதர- பல்லவி பாடி முடிக்கவும்)

குறிப்பு: — இந்த 'ஸங்கீர்ணசாபு' தாளத்தில் கீர்த்தனைகள் வெகு அபூர்வம்.

K. S. கிருஷ்ணமூர்த்தி

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He was formerly Visiting Fellow at Cambridge University, England (1962) and Visiting Professor at Purdue University, U.S.A. (1968). He has chaired several International Congresses, notably the ones at Kyoto (1972), Amsterdam (1975) and Warsaw as (1978). He is a fellow of the Indian Academy of Sciences, a Fellow of the Institute of Physics (London) and a Founder Fellow of the Tamil Nadu Academy of Sciences.

He has recently been interested in musicological research with special reference to computer applications, funded by the University Grants Commission.

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